

# SCHEMA

THE YEAR IN REVIEW 2014 / 15

SMITH COLLEGE MUSEUM OF ART



TEACHING & LEARNING WITH EXCEPTIONAL ART

July 1, 2014–June 30, 2015

ANNUAL BUDGET: \$2,896,395

MUSEUM ATTENDANCE: 31,758  
Smith College students: 6,148  
Smith College faculty: 804  
Other Five College students and faculty: 1,080  
Children and youth: 5,157  
Adults: 17,466

CUNNINGHAM CENTER ATTENDANCE: 1,154  
Class visits: 88

ACADEMIC CLASS VISITORS: 6,189  
PreK–12 students: 3,198  
PreK–12 class visits: 150  
College students: 2,991  
College class visits: 171

PROGRAMS:  
Teacher workshops: 3  
Family programs: 15  
Member programs: 17  
Public programs: 20

EXHIBITIONS: 14

WORKS IN PERMANENT COLLECTION: 25,133  
Loans to other institutions: 29  
Works receiving conservation: 23  
Works on Paper used for classes or individual study: 2,790

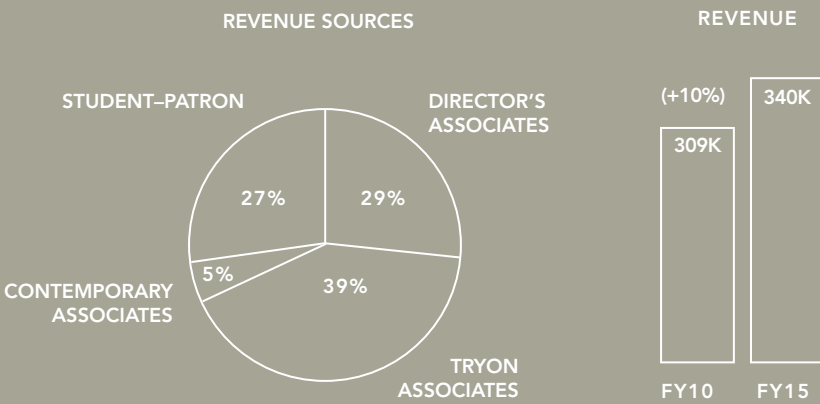
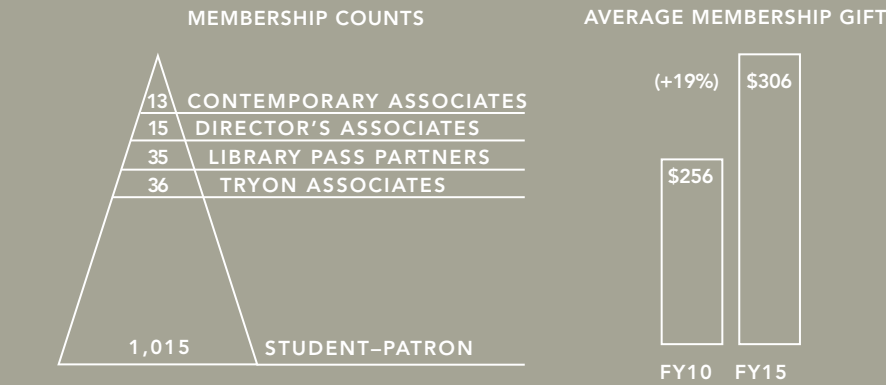
ART ACQUISITIONS: 1,191  
Gifts: 1,099  
Purchases: 91  
Transfers: 1

MEMBERS: 1,114  
Director's Associates: 15  
Tryon Associates: 36  
Contemporary Associates: 13  
Student–Patron levels: 1,015  
Library Pass Partners: 35

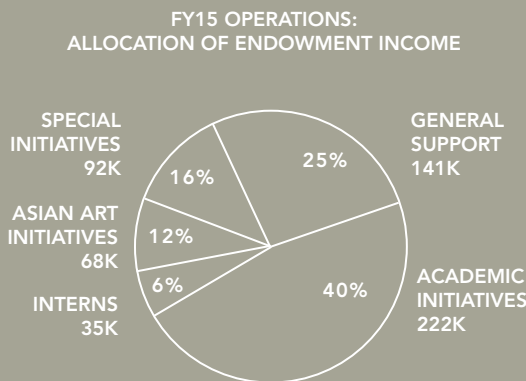
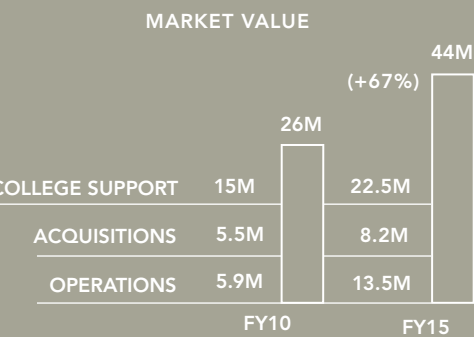
STAFF: 96  
Full- and part-time: 31  
Student assistants: 25  
Guards and security system specialists: 40

VOLUNTEERS: 35

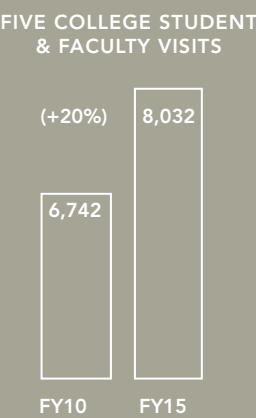
MEMBERSHIP



ENDOWMENT



ACADEMIC VISITS



An integral part of Smith College and its mission, the Smith College Museum of Art educates and engages our academic and broader communities through meaningful and memorable enounters with exceptional art.

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FRONT COVER (clockwise from top left) Smith President Emerita Carol Christ and Smith President Kathleen McCartney at the Carol T. Christ Asian Art Gallery dedication; visitors in the galleries; Smith student dancers in the museum; Curator Yao Wu giving a gallery talk; Members in the Cunningham Center for Prints, Drawings and Photographs; a family in the Ancient art gallery; and (center) Smith students viewing a mobile cabinet for works on paper

ADVISORY GROUPS

30



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32



GIFT & PURCHASES OF ART  
COLLAGE / DRAWINGS / PAINTINGS /  
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MUSEUM STAFF &  
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56



6

(counterclockwise from top left) 1 Lower level renovation 2 Students in Bauermeister exhibition 3 Dancer in the museum 4 Smith College Campus School students in the galleries 5 Curator Yao Wu presents a Members' Preview 6 Samantha Page '17 and guest at Family Day 7 Lang Collection print by Charles Wheeler Locke 8 Peggy Block Danziger '62 and Elizabeth (Betty) Mugar Eveillard '69 9 Mona Sinha '88 and Joan Lebold Cohen '54





## FROM THE DIRECTOR

**SYNERGY—THE PROCESS OF COMING TOGETHER** such that the result is greater than the sum of its parts—is the concept I keep returning to as I reflect on the past year at SCMA. Through enhanced programs and partnerships, and thoughtful engagement with the campus and larger community, the outcomes of our efforts continue to surpass our ambitious expectations. Our biggest and most visible undertaking of 2014–2015 was the completion of the Gallery Redesign Project, advancing our mission to foster meaningful, memorable experiences with exceptional art. We find ourselves at an especially exciting moment that’s both a time of culmination and celebration as well as a new beginning with great potential. In taking a close, careful look at how the museum and its collection are being used by our many constituencies, we were able to rethink, refine, and renew our spaces to support that evolution.

You see this most concretely in the renovation of our lower level, where the reconfigured contemporary global art gallery allows for more works on view; our Winslow Teaching Gallery is significantly improved; an innovative Video & New Media Gallery reflects

the museum’s commitment to this rapidly growing area of art-making; and a central “Talk Back” space that provides an opportunity for dialogue with and among our visitors. All of these changes, which are detailed beginning on page 4, were in direct response to the question, “How can we best support the teaching that happens here at Smith and the interests of our students, and how can we give all our visitors a window onto that work?”

**AT THE HEART OF THE ANSWER** is the fact that people in our community can’t really understand and utilize our collection if they don’t see it on view. Much of what we have accomplished was done with this in mind, and is particularly exemplified in the new Carol T. Christ Asian Art Gallery. As SCMA expanded its collection of Asian art, it became increasingly clear we needed a dedicated space for these works. In order to display and interpret the visual culture of Asia in a scholarly and thoughtful way, we understood the importance of having resources and expertise on staff to support this initiative, and we are pleased to welcome Yao Wu as SCMA’s first Jane Chace Carroll Curator of Asian Art. Thanks to Jane and her sister Eliot

Nolen ’54, Yao’s work will be supported by the new Nolen Endowed Fund for Asian Art Initiatives and the Carroll and Nolen Asian Art Acquisition Fund. SCMA’s Asian Art Task Force, chaired by Joan Lebold Cohen ’54, nurtured our efforts and provided crucial support every step of the way, and the lead gift for the gallery from AATF member and former Smith College trustee Peggy Block Danziger ’62 turned dreams into reality. We are tremendously grateful to all of our visionary donors, and the many, many others whose generosity has made it possible to study original works of Asian art at Smith. Synergy at its best.

In conjunction with our inventory of what’s not on view and should be, we realized that this period of reinstallation was exactly the right time to capture space for the ongoing display of SCMA’s African art collection. Mellon Five College Post-Doctoral Fellow Amanda Gilvin helped us conceptualize this new gallery, building a framework around several iconic sculptures that will be re-contextualized as other artworks rotate through the installation, keeping the space dynamic. The result is exquisite: *Transformations in African Art*, a small gallery with a big role in expanding what our visitors see and experience.

**IN ALL THE FORWARD LOOKING, WE HAVEN’T LOST SIGHT OF WHO WE ARE AND HOW WE BEGAN.** SCMA started as a contemporary museum and is still very much committed to collecting the art of the day. The museum’s Contemporary Associates is a group of donors and members dedicated to the acquisition of photography and video and other digitally based work—a growing area of importance for Smith faculty and their students. Since 2009, we have acquired one or more works a year, and commandeered corners of the museum to show them, but sound spill and lighting challenges have long been an issue. As part of the recent renovation, we made an effort to find and create a dedicated space to properly serve this important and growing body of work. Our state-of-the-art Video & New Media Gallery sits directly across from our contemporary collection in the Targan Gallery, and we are enormously grateful to the Contemporary Associates members for their investment and commitment to this aspect of our collection.

Although much of the last year has focused on the second and final phase of the reinstallation, we’ve spent time reflecting on the initial changes to our galleries, which have all been incredibly well received. Our mobile cabinets for works on paper have enhanced our mission, providing dimension as well as context for the collection (see page 43). The museum’s two “encounter spaces” bring different works of art and media into relationship with each other, paving new avenues for study and interpretation. The entire gallery redesign has been educational and enriching, and inspiring to our community in ways we never even imagined.

**SO MUCH OF WHAT WE’VE ACCOMPLISHED** during the last couple of years is the result of a thoughtful, productively constructed road map adopted in 2009, and serves as real affirmation of what a careful and comprehensive process can yield. It also underscores the key role of annual giving by SCMA’s generous members; in particular, significant general operating support from our upper level donor groups—Director’s and Tryon Associates—enriches the museum’s day-to-day experience while enabling us to pursue our priority initiatives. I feel energized and inspired as we embark on our next strategic plan, and look forward to collaborating with our exceptional community of supporters and to sharing in the museum’s forthcoming successes.

It’s no surprise that I’ve been particularly attuned to the Asian perspective in recent months, notably during the Chinese Zodiac’s Year of the Sheep—an auspicious time full of promise and prosperity. With utmost gratitude, I say thank you—one and all—for helping our museum thrive this past year, and into the future.

Jessica Nicoll ’83  
Director and Louise Ines Doyle ’34 Chief Curator

# MUSEUM REIMAGINED

New Spaces, New Themes, & A New Chapter



## THE ART OF LEARNING

It's no surprise that the museum is a popular resource for arts and humanities students at Smith, but less known are the many ways we serve other academic departments at the college. Throughout the year, SCMA staff work closely with faculty across disciplines to create context, perspective, excitement, and learning opportunities through art. Two examples:

**Sociology 327: Global Migration in the 21st Century**, taught by Payal Banerjee, assistant professor of sociology, looked at work related to theories of migration, policies shaping migration patterns, and immigrant identities. Core themes of border crossing, transnationalism, gender, race, and class were explored through works including *La Bestia's Guide to the Birth of the Cool* by Enrique Chagoya; the class also examined works by Dorothea Lange, Jacob Lawrence, Ana Mendieta, Colectivo Cordyceps, Munio Takahashi Makuuchi, and Wu Tien-Chang.

**Computer Science 352**, an upper level seminar, worked on a project focused on distributed processing and used cloud computing to create a collage of about 3 million photos from Wikipedia to graphically illustrate the number of times photos were being accessed by users. To inform their work, class members studied the museum's collection and the spaces where it is stored and displayed to experience various ways that collections of images could be organized or aesthetically grouped. Students compared the impact of different visual choices: from storage, where works are arranged mostly by size and shape for the most efficient use of space; to the galleries, where works are displayed with much more curatorial intention to convey a specific interpretation or meaning; to collages and photomontages, in which artists organized images or shapes within a single frame.

**THE SCMA GALLERY REINSTALLATION IS COMPLETE**, creating much improved spaces throughout the museum, as well as exciting new ways to engage with extraordinary works of art. This two-phase project represents five years of thoughtful reflection and collaboration, with considerations ranging from conceptual to practical. We have shed new light—literally and figuratively—on beloved aspects of the collection, and made what has long been a vital educational resource even more accessible to our many audiences.

As museum director Jessica Nicoll notes, this physical and philosophical realignment was a response to the evolving needs of the community: "We took a hard look at how the museum and its collection were being

used, and brought that to bear on rethinking, refining, and renewing our programs and spaces." Today's beautifully renovated museum embodies its mission to provide meaningful, memorable encounters with exceptional art.

Since SCMA's work is rooted in education, it seems fitting that the Winslow Teaching Gallery on our lower level underlies the rest of the museum. This flexible space is dedicated to the display of works of art used for study by a wide range of departments and programs at the college. Designed to accommodate multiple classes simultaneously, this gallery features regularly changing installations of artworks requested by faculty for use in their classes.

New glass doors offer increased visibility into this gallery, and invite a glimpse into the teaching activities of the college. Locally made cabinets are attractive and functional, providing a much improved, convenient display for sculpture and other objects. This, together with more usable wall space, supports increased use by the academic community. Now, as with other galleries throughout the museum, the Teaching Gallery features labels explaining the function of the space, and we have added temporary identifiers for classes using the works on view. On any given day you may find Chinese paintings alongside prints by Joan Mitchell and early 20th-century Ashcan artists, and while these pieces have no relationship to one another, they all tie into teaching and learning at Smith.

These changes are part of our larger effort to help students and visitors develop a relationship with specific works of art, and the collection in general. The

museum's new "Talk Back: Art in Conversation" space—conceptualized and overseen by the museum's Education department—is one more way we are working to promote engagement and interaction. This newly defined area at the heart of the lower level features a selected work of art accompanied by a question, inviting people of all ages to post a response on the adjacent wall. In many ways and through a variety of educational programs, we encourage conversation *about* art; this is a way to encourage conversation *with* the art itself. The central location is ideal for both formal and informal gatherings, and practical flooring in this area lends itself to art-making activities as well.

**ONE OF THE MOST SIGNIFICANT ASPECTS OF THE REDESIGN** is the creation of the Carol T. Christ Asian Art Gallery, fulfilling a vision to expand SCMA's collection in support of Smith's expanding global curriculum.





(left to right) Yao Wu; detail from new floor; Samuel Morse, consulting curator; Video & New Media Gallery; dedication ceremony for opening of the Asian Art Gallery; Targan Gallery featuring the Frank Stella painting, *Damascus Gate (Variation III)*, and the Helen Frankenthaler painting, *Blue Atmosphere, II*

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The Carol T. Christ Asian Art Gallery will provide new opportunities for curators to feature and contextualize artworks, and for faculty to teach with these unique objects—from some of the oldest cultures on earth to the most recent innovators living on our most populous continent—for generations to come.

—Floyd Cheung, Associate Professor of English Language and Literature and Director of the Sherrerd Center for Teaching and Learning

“We can anticipate installations that draw on a permanent collection of increasing depth and breadth, present thoughtful research and new insights, invite immersive and creative use by faculty and students, and open a window for our community onto Asia’s diverse artistic cultures, histories, traditions, and innovations,” says Jessica Nicoll.

The inaugural exhibition, *Dislocation | Urban Experience: Contemporary Photographs from East Asia*, was guest curated by Samuel C. Morse, Howard M. and Martha P. Mitchell Professor at Amherst College, and Edwin O. Reischauer Visiting Professor at Harvard University, together with Aprile Gallant, Curator of Prints, Drawings and Photographs at SCMA. In addition to the art itself, many elements combine to shape the look and feel of the new gallery. A hand polished river stone floor distinguishes the space and evokes eastern architecture and the essence of nature found in Zen gardens. The rice paper shades on the flexible lighting system, along with the fir woodwork framing the entrance, provide a distinctive aesthetic that adds to a sense of place. And all of it is designed to be as functional and practical as possible.

Named in honor of Smith’s 10th president, the new gallery reflects the museum’s commitment to keep pace with—if not pave the way for—a growing area of teaching and learning at the college. Stories shared by Smith students of meaningful encounters with Asian art at SCMA are a moving testament to its valuable role. Jiete Li ’15 says that while she came to Smith unclear about her future, at SCMA “I discovered a deep interest in art history and, especially, East Asian art. I had found my passion. This is the power of the museum, and an example of why

the creation of a permanent gallery for Asian art will have a profound impact on the education of generations of students to come.”

As the Asian art gallery plans took shape, it was clear that in the process we would reduce the space available for contemporary paintings and sculpture. After many ideas and iterations, the solution was to eliminate the stairway between the first floor gallery and lower level, no longer necessary thanks to the museum’s main and central stairwell. There were multiple benefits, since not only did the stairs limit our installations, but issues with sound had, at times, made it difficult to run tours and programs in this part of the museum. Today, with the additional wall space, we are able to accommodate double-hung paintings and large-scale exhibitions. A new glass window on the first floor overlooks the space, and provides a new perspective.

**THERE IS MUCH TO CELEBRATE IN THE REFURBISHED GALLERIES**, including the reinstallation of Frank Stella’s *Damascus Gate (Variation III)* of 1969, one of the landmark post-war paintings in the collection and a gift from the artist himself. This 40-foot-wide iconic painting came down 15 years ago when the museum closed for renovations, and getting it back on view was a priority. We are delighted to have it once again on display with other post-1950 art in Targan Gallery.

Across from this gallery is SCMA’s new Video & New Media Gallery, the first space of its kind among the Five Colleges. This gallery, created to accommodate classes of varying size, is equipped to display the museum’s growing collection of works that engage emerging technologies such as computer animation, virtual reality, and other interactive digital data tools and applications. As more contemporary artists—and Smith students—explore these new creative media, having a dedicated space with optimal light and sound conditions became increasingly important. This initiative was spearheaded and supported by SCMA’s Contemporary Associates, donors united in their commitment to helping develop this aspect of the museum’s collection. (The gallery’s debut work, *A Beggar Woman—Cairo* by Korean artist Kimsooja, is detailed on page 39).





## ART IN A NEW LIGHT

SCMA staff members were sorry to say farewell to William (“Bill”) Myers, the museum’s chief preparator for the past 15 years, who moved on to other projects during the summer of 2015. Bill founded the Frame Conservation Program and mentored numerous students who enrolled in this undergraduate volunteer training program that combined an introduction to conservation theory and practice with hands-on experience. Graduates of the program have gone on to opportunities at institutions such as the Metropolitan Museum of Art, the de Young Museum, and Boston’s Museum of Fine Arts, as well as to Guggenheim fellowships and master’s degrees in art conservation from programs across the United States and Europe.

Bill made many valuable contributions during his tenure at the museum, and his final—and perhaps most important—project was to re-lamp our galleries with LED light fixtures. For more than a dozen years, Bill and Associate Director for Museum Services David Dempsey closely monitored the technology, waiting for it to mature into a museum-quality alternative to costly incandescents. Patience paid off and ultimately they identified the most reliable, high-quality lights, and coordinated with Smith’s Office of Campus Sustainability to secure grant money and financing from electric companies.

The benefits to LEDs are many: they are longer lasting, which saves two to three hours each week in staff time spent changing bulbs; they generate less heat, which is not only better for the artwork but also saves on air conditioning costs; and they draw less energy, significantly reducing the museum’s overall carbon footprint. Thanks to Bill’s vision and determination, SCMA joins a small but growing list of arts institutions lighting the way, literally, to a more environmentally sound and responsible future.



AFRICAN ART IS ANOTHER RAPIDLY EVOLVING area of the collection, and the reinstallation has allowed us to create the first permanent gallery in the Five Colleges for the display of art from Africa. This gallery also connects to Smith’s global curriculum, enabling us to broaden the diversity of artistic perspectives on view in the museum. In 2014, Amanda Gilvin’s African art history class created an exploratory exhibition about the display and interpretation of the art of Africa. This effort supported the work of a project team, including exhibition designer Alan Knezevich and consulting curator Gilvin, for the redesign of the third floor Ketcham Gallery. Entitled *Transformations in African Art*, the result is a dynamic space anchored by iconic works and featuring a regular rotation of art and themes with the ability to tell many compelling stories over time; the first year’s installation centers on women and power.



(top to bottom, left to right) Gina Hall leading an “Open Eyes” gallery conversation; William (Bill) Myers in the conservation studio; African art gallery; Dave Andrews in refreshed lobby; new wayfinding sign; Brown Post-Baccalaureate Fellows: Colleen McDermott, Jessica Berube, and Emma Cantrell; new installation of art after 1950



## TO COMPLEMENT ALL OF THE EXCITING CHANGES

associated with the reinstallation is our new wayfinding system, which makes it easy for visitors to navigate to—and within—the museum. Interior and exterior signs, both fixed and temporary, create cohesiveness, ease of use, and a warm welcome. By standardizing what we communicate and how, we have enhanced the visitor experience in an elegant and intentional way. Although the best navigation tools are intuitive—natural and built landmarks, clearly defined pathways, light, and sound—signs, displays, and maps provide additional direction.

As SCMA evolves, so too does the museum field, and we are pleased to play a role in educating the institutional leaders of tomorrow. The Brown Post-Baccalaureate Fellowship program provides a mentored, introductory work experience to recent college graduates in advance of a career in the nonprofit creative sector. Generous funding from The Brown Foundation, Inc., of Houston, Texas, allowed the museum to add a third fellowship in museum marketing and communications this year in addition to ongoing opportunities in both museum education and curatorial work. Jessica Nicoll notes that in addition to bringing fresh ideas and creative energy to our work at SCMA, “The Brown Post-Baccalaureate program grows directly out of the museum’s commitment to educating and preparing future generations of museum leaders for the important roles they will play in preserving, interpreting, and sharing past and present culture worldwide.”



Now that the museum’s two-phase, five-year Gallery Redesign Project is complete, visitors will experience (moving from the top floor down): African, American, and European art after 1800; American, Ancient, and European art before 1800; the changing exhibition gallery; and, on the lower level, Art after 1950 and Asian art—including the three new spaces: the Carol T. Christ Asian Art Gallery; the Video & New Media Gallery; and a new “Talk Back” interactive space. The Museum Shop, acclaimed artist-designed restrooms, and handcrafted artist-designed gallery benches continue to be popular among visitors as well.



# On View

JULY 1, 2014–JUNE 30, 2015

## Exhibitions

September 12, 2014–January 4, 2015

### **Bow Down: Queens in Art**

Curated by Margaret Kurkoski '12,  
Brown post-baccalaureate curatorial fellow

October 3, 2014–January 4, 2015

### **Tara Donovan: Moiré**

Curated by Linda Muehlig, associate director for curatorial  
affairs and senior curator of painting and sculpture

January 30–May 24, 2015

### **Mary Bauermeister: The New York Decade**

Curated by Linda Muehlig

February 6–May 3, 2015

### **Figure and Image: The Selma Erving Collection**

Curated by Saraphina Masters '17, Smith's Student Research  
in Departments (STRIDE) Program

October 2014–April 2015

### **Student Picks Exhibitions**

For a complete list see: [smith.edu/artmuseum](http://smith.edu/artmuseum)

## Encounters: Art in Conversation

September 2, 2014–August 2, 2015

### **Questions of Authenticity and Paths to the Museum**

Organized by Margaret Kurkoski '12; with Diana Wolfe  
Larkin, independent art historian, Egyptian art; Maggie  
Lind, associate director for academic programs and public  
education; and Linda Muehlig

(top to bottom, left to right) Visitor with mobile cabinet for works on  
paper; *Encounters: Art in Conversation*; *Bow Down*; *Tara Donovan:  
Moiré*; *Tara Donovan: Moiré* and works from the collection; students  
viewing mobile cabinet for works on paper



September 12, 2014–July 26, 2015

### **An American Artist Imagines Japan**

Organized by Taiga Ermansons, associate  
educator; with John Davis, Alice Pratt Brown  
Professor of Art, Art Department, Smith College;  
Samuel Morse, Howard M. and Martha P. Mitchell  
Professor, Department of Art and the History of  
Art and Asian Languages and Civilizations,  
Amherst College; and Linda Muehlig

## Mobile Cabinets for Works on Paper

Fall 2014

### **Clarence Kennedy Photographs**

Curated by Aprile Gallant, curator of prints,  
drawings and photographs

### **Postmortem Photography**

Curated by Henriette Kets de Vries,  
Cunningham Center manager

### **Drawings by Edgar Degas**

Curated by Aprile Gallant

Spring 2015

### **Henry Moore and Prometheus**

Curated by Margaret Kurkoski '12

### **Works on Paper by Edwin Romanzo Elmer (1850–1923)**

Curated by Aprile Gallant

### **Cities in Transition**

Curated by Aprile Gallant

Summer 2015

### **Now You See Me: The Relationship between the Printed and Painted Portrait**

Curated by Janna Singer-Baefsky '15,  
Museums Concentrator

### **Local Land and Cityscapes**

Curated by Aprile Gallant





Hundreds of pebbles in graduated sizes and precisely stacked in 18 rows on a wall-hung panel. A small white box covered inside and out with tiny drawings and domed objects; “ja, ja, ja, ja” and “no, no, no, no” argue in three-dimensional handwriting on its surface, with the words “Joie” (joy) and “Nuit” (night) standing in calligraphic relief. A glass window offers a view of the inside, where optical lenses magnify the minute mark-making of the artist. Visitors to the museum have long been drawn to these captivating works by Mary Bauermeister, whose work in this country in the 1960s was featured in *Mary Bauermeister: The New York Decade*.

(above) Mary Bauermeister. German, born 1934. *Eighteen Rows*, 1962–68. Sculpture. Pebbles and epoxy on linen-covered board. Gift of Dorothy C. Miller (Mrs. Holger Cahill), class of 1925

Programs featuring visiting artist Mary Bauermeister during her residency: (clockwise from top left) documentarian Johann Camut; Smith President Kathleen McCartney and her husband, William Hagen; Smith College Relations staff at media preview; visitors in the gallery; Kate Soper, assistant professor of Music; Jessica Nicoll; visitor Dean Berry; Frazer Ward, Jessica Higgins, Allison Knowles, and Jessica Nicoll; performance with Kate Soper; Linda Muehlig; students of Kate Soper; musician Christopher Bartz; the artist dusting her artwork



# MARY BAUERMEISTER

## The New York Decade

This provocative exhibition presented the work of German artist Mary Bauermeister (born 1934) during the time she lived and worked in the United States, principally in New York City, from 1962 to 1972. Featuring five works from the museum’s collection with loans from private and public East Coast collections, the show highlighted Bauermeister’s signature optical lens boxes, assemblages, stone reliefs, drawings, and other works from this prolific period in her career. Thanks to the vision and dedication of Senior Curator and Associate Director for Curatorial Affairs Linda Muehlig, curator of the exhibition, this was the first Bauermeister show in this country in over 50 years and the first monographic exhibition organized by an American museum.

In addition to seeing the influential exhibition on view, members of the museum community had the opportunity to meet with the artist herself during a week-long residency at SCMA organized by Taiga Ermansons, associate educator. In March 2015, Bauermeister met with faculty, local educators, students, and supporters—both formally and informally—to share her history, creative process, and passion. (For details on Bauermeister’s residency, please see page 14.)

Bauermeister’s story is a fascinating one. Before she moved to New York, her studio in Cologne served as a meeting place and stage for events by avant-garde artists and musicians including American composer John Cage, choreographer Merce Cunningham, Korean-born artist Nam June Paik, and Karlheinz Stockhausen, a seminal figure in electronic and serial music of the 20th century. Her first major museum exhibition in 1962 at the Stedelijk Museum in Amsterdam was a joint project with Stockhausen, Bauermeister’s future husband.

It was on the road from Amsterdam in 1961 that the two stopped in a small village, where Bauermeister bought boxes of optical lenses at an antique shop. She experimented, using them to magnify and distort objects in a glass-topped box. Filled with drawings, objects, optical lenses, and the artist’s handwritten intuitive and often humorous words, these boxes developed during her New York years to become Bauermeister’s most important body of work.

Bauermeister’s move to the United States was inspired by Robert Rauschenberg’s “combine” *Monogram*, a now famous sculptural assemblage of a taxidermied goat that she saw in an exhibition of American contemporary artists at the Stedelijk Museum. Like Rauschenberg, Bauermeister’s work was shaped

by experimentation and the use of found objects. She believed that the American art scene offered more artistic freedom and opportunity than her native Germany.

Her decision to relocate was met with almost immediate success. Within a year after her arrival, she was signed by Galleria Bonino on 57th Street, which became her principal gallery. Critics were fascinated by Bauermeister’s glittering lens boxes, though they struggled to place the work of this unique artist within a particular movement or aesthetic. Her artistic roots were in Europe, both in the vanguard as well as in earlier traditions of modernism. Her use of the box links her with other artists of the time who worked in similar format, but more as a means of artistic production rather than in conceptual terms. And while she incorporated color in her work in the latter half of the 1960s, Bauermeister rejected what she saw as Pop’s misogyny. The artist’s self-described “scribblings”—the punning, riffing, and intuitive texts that line the inner surfaces of her boxes—are word plays uniquely her own, part narrative and part visual acrobatics.

To offer greater insight into Bauermeister’s work, the museum installed a special computer monitor-based “zoomify” program created by RBH Multimedia, enabling visitors to explore the layers of objects and drawings inside selected lens boxes. A listening station with excerpts of Stockhausen’s music, as well as a video montage of images from Bauermeister’s time in New York, enhanced the viewing experience.

A beautifully designed scholarly catalogue with essays by Bauermeister specialist Kerstin Skrobanek, art historian Liz Kotz, and musicologist/Stockhausen scholar Paul V. Miller was produced in conjunction with the exhibition.

The museum is deeply grateful to the agencies, donors, and lenders who made this project possible. In particular, we are indebted to Fernanda Bonino, who, with her late husband Alfredo, was Bauermeister’s gallerist in New York. She provided insight, recollections, and loans of important works that had not been publicly displayed for many years.

The exhibition was funded in part by The Andy Warhol Foundation for Visual Arts; the National Endowment for the Arts; the Massachusetts Cultural Council; the Carlyn Steiner ‘67 and George Steiner Endowed Fund, in honor of Joan Smith Koch; the Suzannah J. Fabing Programs Fund for SCMA; and the Publications and Research Fund, SCMA. The museum is also grateful to the Smith College Music Department, the Festival of Sound & Space, and the Smith College Office of College Relations for their sustained support and expertise.





Another highlight of Mary Bauermeister's residency was her reunion at the museum with the renowned Fluxus/performance artist, Alison Knowles. Ms. Knowles's daughter Jessica Higgins and son-in-law Joshua Selman, also artists, reside in western Massachusetts and arranged to reunite the longtime friends and fellow artists who hadn't seen one another in more than 50 years.

Conversation between two artists and friends, Mary Bauermeister and Alison Knowles (with Knowles's daughter, Jessica Higgins—fourth image from top) (top right) Music performance led by Joseph Baldwin

## MARY BAUERMEISTER RESIDENCY

March 23–30, 2015

Mary Bauermeister's one-week visit to campus included a full and varied schedule of programs in conjunction with her exhibition. Organizers included: Taiga Ermansons; Gina Hall, associate educator for school and family programs; Charlene Shang Miller, associate educator for academic programs; Emma Cantrell, Brown Post-Baccalaureate Fellow for Museum Education; Margi Caplan, membership and marketing director, and Louise Martindell, membership and donor coordinator. Among the highlights:

### MEETING WITH LOCAL EDUCATORS, SMITH CLASSES, AND FACULTY

Local elementary and high school teachers, along with Smith students in Professor Susan Etheredge's course *Historical and Philosophical Perspectives and the Educative Process*, joined Bauermeister for a private gallery tour and conversation. Educators used this opportunity to prepare for class visits to the exhibition.

Smith College German Studies faculty, led by department chairperson Joseph McVeigh, met informally with Bauermeister over coffee. The group then spent an hour together in the gallery discussing Bauermeister's work and formative years in post-WWII Germany.

Artist and lecturer Sue Huang brought her students studying digital media to meet with Bauermeister and learn of her pioneering work.

Bauermeister's friendship and collaboration with John Cage and Merce Cunningham was of particular interest to Assistant Professor of Dance Angie Hauser's students in their study of dance and aesthetics. After their discussion, Bauermeister was treated to—and transfixed by—a dance performance by students in the exhibition space.

Noted soprano and Assistant Professor of Music Kate Soper invited Bauermeister to speak to students in her courses, *Vocal Music*, and *Composition* about her performance, art, and collaborative work with composer Karlheinz Stockhausen.

Student Museum Educators (SMEs), members of the Student Museum Advisory Council (SMAC), interns, volunteers, and students in the Museums Concentration course, joined Bauermeister for a pizza lunch. She spoke of her unwavering commitment to art and how after high school she walked door-to-door to sell her paintings. She explained her generation's desire to create a new art free from the traditions of Europe, and urged students to follow their passions.

### MUSICAL PERFORMANCE

Bauermeister's musicianship was highlighted in an improvisational duet with Kate Soper during a concert of Karlheinz Stockhausen's work. Concert performers included Associate Professor of Music Judith Gordon, Hiatt Visiting Professor in Piano Liza Stepanova, and UMass Amherst senior lecturer and percussionist Ayano Kataoka.

A concert presenting *Hymnen*, a major electroacoustic work by Karlheinz Stockhausen, was facilitated by Gregory Brown, founder and director of the Festival of Sound & Space at Smith.

The concerts were part of Smith ArtsFest 2015 and co-presented by the Festival of Sound & Space, Smith College Music Department, and SCMA.

### FILM PRESENTATION AND Q&A

The documentary film "Mary Bauermeister" was shown one evening to a public audience with reserved seating for members. The film focused on Bauermeister's early career. After the screening, Bauermeister and filmmaker Johann Camut took questions from the audience.

### GALLERY TOUR AND DINNER

Smith President Kathleen McCartney hosted a private tour and dinner to acknowledge the generosity of the museum's leading donors and members, Bauermeister exhibition lenders, and sponsors who made possible the exhibition, artist residency, and related programs.



## LIST OF RESIDENCY PROGRAMS BY CATEGORY

### GALLERY TALKS FOR SELECT GROUPS

Smith German Studies Faculty

Local elementary and high school teachers and Smith students in the senior colloquium, *Historical and Philosophical Perspectives and the Educative Process* (EDC 340), Professor Susan Etheredge, *Education and Child Study*

*Introduction to Digital Media* (ARS 162), Lecturer Sue Huang

*History and Aesthetics of Dance* (DAN 377), Assistant Professor of Dance Angie Hauser

### COURSE VISITS

*Seminar in Composition* (MUS 341), Assistant Professor of Music Kate Soper

*Vocal Music* (MUS250), Assistant Professor of Music Kate Soper

### PRIVATE LUNCH WITH STUDENTS

SCMA interns, SMEs, SMAC, Museums Concentrators, art majors

### CONCERTS

Co-presented by the Festival of Sound & Space, Smith College Music Department, and SCMA

"The Music of Karlheinz Stockhausen"

*Choral* (1950), *Chöre für Doris 3. Angus Dei*, Chamber Choir, Joseph Baldwin, conductor

*Klavierstück V, Werk 4* (1954), Judith Gordon, solo piano

*In Freundschaft* (*In Friendship*), Christopher Bartz, saxophone

*Klavierstück IX, Werk 4* (1961), Liza Stepanova, piano

*Gesang der Jünglinge* (*Song of the Youths*) for multi-track tapes, *Werk 8* (1955-56)

*Original Improvisation*, Mary Bauermeister, distinguished guest artist & Kate Soper, soprano

*Zyklus, Werk 9* (1959), Ayano Kataoka, percussion

*Hymnen*, electroacoustic work by Karlheinz Stockhausen, facilitated by Gregory Brown, founder and director of the Festival of Sound & Space at Smith

### FILM

"Mary Bauermeister" by Johann Camut, followed by discussion between the filmmaker, the artist, and curator Linda Muehlig



# MAKING MEANINGFUL CONNECTIONS WITH ART

## Academic Programs & Public Education



SCMA's Education team works throughout the year to create meaningful encounters with art and the museum for a wide range of visitors. Through ongoing outreach efforts, we establish and enrich collaborations with our campus and community partners. We experiment with different program models and hone and develop our own teaching practice. Additionally, we partner on planning teams with other museum staff to create permanent gallery installations and exhibitions that engage visitors in deep looking and learning.

In all of this, we strive to be reflective practitioners—pausing often to consider the needs and expectations of our audiences. Through research and discussion, our definition of transformational learning in the museum continues to evolve. As we wrap up another year, it is useful to look back at the experiences we have created for museum visitors and

to consider them through the lens of some of the shared values that guide our work:

**Slow & Sustained:** We strive to create formal and informal experiences during which our audiences spend time looking, thinking, and talking at a pace that allows for close analysis and the sharing of ideas.

**Active & Engaged:** We encourage experiential and active learning through hands-on activities and behind-the-scenes opportunities.

**Welcoming & Empowering:** We aim to support our audiences in experiencing SCMA as a space where participants feel comfortable, confident, and connected.

**Open-ended & Interdisciplinary:** We encourage our audiences to form their own interpretations and bring personal points of view to encounters with works of art.

## Slow & Sustained: Academic Engagement with the Collection

Smith faculty from various disciplines work with museum staff to integrate art from the museum's collections and exhibitions into their coursework. Class visits engage students in the many ways of experiencing art, provide models for teaching and learning with art, and strengthen students' visual and museum literacy skills. A few examples:

Students had the opportunity to research objects and think deeply about the formation of Smith's collection of American art in Art 260: Studies in American Art: Collecting American Art at Smith: The Seelye-Tryon Era taught by John Davis, Alice Pratt Brown Professor of Art. Professor of Art Dana Leibsohn's course Art 292: Collecting the Past: Art, Artifact and Ancient America also conducted research and contributed to scholarship about objects in the collection.

In German Studies 299: Exhibiting the Visual Art of Interwar Germany 1924–1940: Education, Entertainment, and Politics for the Masses, taught by Joseph McVeigh, professor of German Studies, students considered issues of exhibition curation, interpretation, and design in discussions led by museum staff.

Senior students in Dance 377: Advanced Studies in History and Aesthetics: Cunningham Technique and Context engaged with artist Mary Bauermeister, which informed their performance of a work choreographed by Angie Hauser, assistant professor of dance, in the museum's corridors and stairwell.

Many First-Year Seminars and courses across departments such as Religion, English, French Studies, Spanish & Portuguese, Anthropology, History, Environmental Science & Policy, School of Social Work, and East Asian Studies continue to utilize the museum's collections in engaging ways.

SCMA's new and improved Teaching Gallery is dedicated primarily to the display of works of art in connection with a wide range of courses and programs of study. This gallery, along with the Mellon Classroom, provided space to bring out works of art from storage for courses such as:

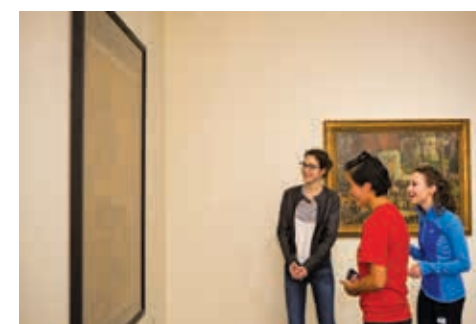
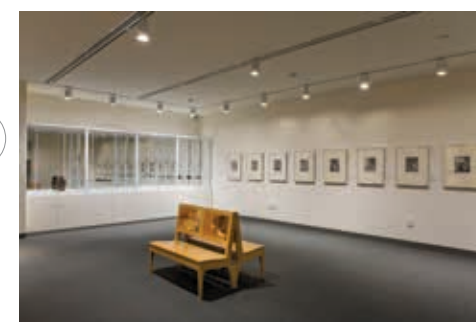
Education 342: Growing Up American: Adolescents and Their Educational Institutions, with Carol Berner, Lecturer in Education & Child Study  
Chemistry 100: Perspectives in Chemistry: The Chemistry of Art Objects, with David Dempsey, Associate Director for Museum Services and Elizabeth Jamieson, Associate Professor of Chemistry  
Sociology 327: Seminar: Global Migration in the 21st Century, with Payal Banarjee, Assistant Professor of Sociology  
American Studies 253: Native Literacies to 1880, with Christen Mucher, Assistant Professor of American Studies  
Philosophy 233: Aesthetics, with Nalini Bhushan, Professor of Philosophy

The Teaching Gallery also was the site for an installation of works in the collection focused on the theme of "Veiling" and a gallery discussion with interested faculty and museum members on the occasion of 2014–2015 William Allan Neilson Professor Sahar Amer's lecture, "Muslim Women Veiling and Human Rights."

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*Visits to the museum are fully incorporated in two of my classes, the First-Year Seminar "Bollywood Matinee" and the Global Migration Seminar. The museum staff has been instrumental and brilliant curating specific pieces from SCMA's collection to augment certain coursework devoted to a social understanding of our visual worlds. My students have had the opportunity to examine a number of different artworks and reflect on representations of race, religion, gender, class, and migration.*

—Payal Banarjee,  
Assistant Professor of Sociology,  
Smith College



(opposite page) student dancers in Angie Hauser's class performing at the museum; (above, top to bottom) Payal Banarjee visiting the Cunningham Center with her class; updated Teaching Gallery; Students in the redesigned Teaching Gallery





## Active & Engaged: The Museums Concentration

In its sixth year, the Museums Concentration continues to provide students a foundation in the history of museums and the critical issues they engage, and supports the study of material culture within a broad range of scholarly disciplines. This esteemed academic program founded and directed by SCMA Director Jessica Nicoll and assisted by Charlene Shang Miller, associate educator for academic programs, allows students to explore areas of professional practice through meaningful connections with museums locally, regionally, nationally, and internationally.

MUX 118: The History and Critical Issues of Museums gateway course featured Joaneath Spicer '65, The James A. Murnaghan Curator of Renaissance and Baroque Art at the Walters Art Museum, who presented the lecture Digital Humanities and the Museum: Lessons from the Walters Chamber of Wonders. In MUX 300: Museums Concentration Research Capstone Seminar, seniors focused on the Clark Art Institute as a case study for considering physical transformation aligned with mission, culminating in a visit to the Clark for dialogue with director Michael Conforti. Students went on to complete their own research projects and presented at Smith's annual "Celebrating Collaborations" event.

Nine students in the class of 2015 graduated with a concentration in Museums. The Advisory Committee admitted 13 new students to the program this past year (2 in the class

of 2016; 11 in the class of 2017) for a total of 22 students. Museums Concentration students come from a variety of majors including Art, Environmental Science & Policy, Anthropology, Government, American Studies, Medieval Studies, and Biochemistry. They continue to obtain practical experiences in museum work as required by the program in places such as El Museo del Barrio, Plimoth Plantation, Real Jardín Botánico Juan Carlos I, Pollock-Krasner House & Study Center, Philadelphia Museum of Art, the Cloisters at the Metropolitan Museum of Art, the Library of Congress, Smithsonian Museum of Natural History, and the Via Consolare Project, Pompeii.

Jessica Bacal, Director of the Wurtele Center for Work & Life, continues guiding students through the process of reflection to analyze, synthesize, and express what was learned in academic and out-of-classroom experiences. Workshops provided social context for reflection and writing as preparation for real-world creative collaboration and leadership. In addition, students were supported in developing professional networks, applying for museum opportunities, and considering graduate studies. A program organized by Emma Cantrell, Brown Post-Baccalaureate Fellow for Museum Education, and Janice Schell, assistant director of the Lazarus Center for Career Development, connected students with Smith alumnae at New York City art institutions.

### SMITH 2015 GRADUATES WITH A CONCENTRATION IN MUSEUMS AND THEIR CAPSTONE PROJECTS

Niyati Dave— *The Interdisciplinary College Art Museum*  
Tess Frydman— *Broadening the Historical Narrative:  
Programming for Freedom's Frontier's Summer  
Youth Camp*

Minchi Hyun— *Discovering Geometry through Art:  
Hands-on Activities for Elementary Students*

Candace Kang— *A Reconstruction of Albert Pinkham  
Ryder's Perrette*

Jiete Li— *Collecting Chinese Art at the Smith College  
Museum of Art*

Alexandra McKeever— *The History of Modern Fencing:  
An Exhibition Proposal*

Hope Mowry— *Language Accessibility Proposal for the  
Smith College Museum of Art*

Maris Schwarz— *The 1980s and the Art of Disintegration*

Janna Singer-Baefsky— *Now You See Me: Printed  
Portraits and the Relationship between Mezzotints  
and Oil Paintings*

### MUSEUMS CONCENTRATION ADVISORY COMMITTEE

Jessica Nicoll, Museums Concentration Director,  
Director and Louise Ines Doyle '34 Chief Curator, SCMA  
Martin Antonetti, Curator of Rare Books,  
Smith College Libraries  
Rosetta Marantz Cohen, Sylvia Dlugasch Bauman  
Professor of Education & Child Study; Director,  
Smithsonian Program; Director, Kahn Liberal Arts Institute  
John Davis, Alice Pratt Brown Professor of Art  
David Dempsey, Associate Director for Museum  
Services, SCMA  
Aprile Gallant, Curator of Prints, Drawings and  
Photographs, SCMA  
Barbara Kellum, Professor of Art  
Dana Leibsohn, Priscilla Paine Van der Poel  
Professor of Art  
Maggie Lind, Associate Director for Academic  
Programs and Public Education, SCMA  
Richard Millington, Professor of American Studies  
and English Language and Literature  
Kiki Smith, Professor of Theatre  
Fraser Stables, Associate Professor of Art  
Frazer Ward, Associate Professor of Art

(top to bottom, left to right) Director Jessica Nicoll introduces Museums Concentration capstone presentations at "Celebrating Collaborations," spring 2015; Museums Concentrators on a field trip to the Clark; Museums Concentrators' retreat; Tom Branchick, director and conservator of paintings, Williamstown Art Conservation Center, meets in his lab with MUX 300 students; Concentrators with Jessica Nicoll at the Clark

### STUDENT PERSPECTIVE: MUSEUMS CONCENTRATOR JANNA SINGER-BAEFSKY '15

When I applied to Smith, I did so with the hopes of joining the Museums Concentration. I was enticed by the ways in which I could shape this experience around my interests—which were many. I found myself enrolling in art history classes that utilized SCMA as part of the curriculum.



Art History was inherently interdisciplinary and afforded me the opportunity to study all my interests through the lens of visual culture. In conjunction with the concentration, I now had a practical application for my academic interests.

As a sophomore I worked as both a student assistant in the Cunningham Center for Prints, Drawings and Photographs and as a volunteer Student Museum Educator. I also enrolled in an art conservation class. I found the curatorial experience at the Cunningham Center to be most exhilarating, and sought out study abroad opportunities that would allow me to further this interest.

I applied to Smith's Smithsonian Program for the fall semester of my junior year and was placed with the Curator of Graphic Arts at the National Museum of American History. During the semester, I catalogued more than 400 prints from a collection of 18th-century European engravings. I went on to spend my spring semester at Oxford's Centre for Medieval and Renaissance Studies, where I was able to study British printmaking techniques first-hand.

When I returned to Smith, I returned to work in the Cunningham Center and coupled that with a job in the marketing department as the Student Museum Advisory Council student chair. Drafting print and online marketing materials for SCMA, I quickly found that marketing was overlapping with curating—both were forms of visual public outreach. With the deadline for senior capstone proposals approaching, I wanted my project to reflect the paths I had taken. I proposed, curated, installed, and promoted an exhibition of English printed portraits in SCMA's American and English portraiture gallery. The exhibition was a genre comparison across media, allowing viewers to experience close up the ways in which printmaking depicted the qualities of paintings. As a culmination of my experiences, interests, and growth within the concentration, my exhibition about portraiture was itself a portrait of my four years at Smith.

—Janna Singer-Baefsky '15 will begin a master's program in the History of Art at University College London in the fall of 2016.





(left to right, top to bottom) Visitor studying reinstalled Diego Rivera fresco; young visitors view art; students drawing and relaxing in a gallery; Gina Hall leads a Teacher Workshop in the *Bauermeister* exhibition; SME-led gallery tour; Smith College Campus School students at work

## Welcoming & Empowering: Our Youngest Audiences

Throughout the year, SCMA welcomes groups of all ages to the museum for interactive guided tours of our permanent collection and changing exhibition galleries. These conversation-driven learning experiences serve two important functions: they provide valuable teaching practice for our Student Museum Educators (SMEs) and engage young visitors from the community with SCMA's own collection and the significance of museums in general.

The K–12 school visit program embraces an inquiry-based philosophy, incorporating facilitation strategies that focus less on the content itself and more on how we construct meaning and interpret works of art. SMEs employ a variety of methods to engage students including observational drawing, gallery games, movement, and written text, in addition to dynamic questioning tactics like Visual Thinking Strategies.

Each tour is customized to meet the needs of each school group, and aligned to State content and Common Core Standards. Teachers are asked to share their learning

objectives and potential curriculum connections, and together we make sure the visit is as relevant, educational, and enjoyable as possible. Professional development is offered to schools and districts, inviting educators to learn more about the important role of art in education and SCMA as a local resource for their teaching.

The ongoing partnership with the neighboring Smith College Campus School continues to be strong, with regular class visits throughout the school year. SCMA also served as the site for a new elective course as part of the school's June Program. This month-long course provided plenty of time to look and talk about art in the galleries, as well as sustained art-making opportunities.

As part of SCMA's efforts to increase accessibility to and appreciation for the museum and its many offerings, we were pleased to host the first parent program in cooperation with the Fort Hill Early Childhood Education Center. More than 50 children and their grown-ups gathered for a playful learning experience led by two professional museum educators and moms, SCMA's Gina Hall and Fort Hill parent Elizabeth Molina. The goal was to provide an introduction to the museum and to demystify it through hands-on, minds-on activities such as movement games and read-alouds.

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*Art, careful observation, and conversations about art infuse life [here] at the Smith College Campus School. Our partnership with SCMA educators is a source of ongoing curriculum creativity as we develop projects that utilize the collection to advance the thinking and imagination of our students. Gina Hall and her staff work with our teachers so that when children arrive at SCMA, the museum feels like an extension of our classrooms.*

—Sam Intrator, Head of School, Smith College Campus School; and Professor, Department of Education & Child Study, Smith College

*Most of my students had never been to a museum. They were amazed at the variety of art and technique, from sculptural figures to how skin and hair is rendered on oil portraits. Our students absorbed so much. In the larger, lifelong picture, we have exposed young minds to the real creativity and expressive thoughts of world-renowned artists.*

—Holland Hoagland, Department of English, Pathfinder Regional Vocational Technical High School, Palmer, MA





## STAFF PERSPECTIVE: A FELLOWSHIP AT THE MET

From March to May 2015, I was invited to serve as the Metropolitan Museum of Art's annual fellow for museum education and public practice. I proposed to research and develop new models for connecting this large public museum more directly with college and university learning by introducing new strategies for faculty engagement.

At the Met, relationships certainly already exist with the academic community. But I saw the potential for growth in exploring how the museum

could build deeper relationships, first with faculty as teachers and then with students as learners. While most public museums have structures in place to support K–12 educators, they typically don't have education staff whose role is to specifically support university faculty in their teaching. Over the past several decades, academic museums like SCMA have introduced a new professional role: the academic liaison. This position is a dedicated entry-point for faculty to the museum's resources. At SCMA, it is a role currently held by Charlene Shang Miller under the title of associate educator for academic programs. Additionally, other departments and staff members at the museum contribute in an ongoing way toward faculty outreach efforts. These activities served as a model for two pilot programs I offered at the Met:

- I partnered with two Centers for Faculty Development: The "Academic Center for Excellence in Research and Teaching" at Hunter College and "The Center for Excellence in Teaching" at the Fashion Institute of Technology, to offer a focused workshop on teaching with art across disciplines.
- I hosted a "Faculty Dialogue" at the Met that brought together 14 faculty members from across a range of disciplines and institutions to spend an afternoon focused on deep conversation about a single work in the museum's collection.

Exploring the work we do at SCMA within a new context was really informative. I was pushed to re-articulate the value of cross-disciplinary faculty outreach, concluding that these efforts are not just about breaking down intellectual boundaries—they have the potential to empower full access to the museum for more diverse audiences by creating new entry points for experiencing art.

—Maggie Lind is Associate Director for Academic Programs and Public Education, SCMA

(top to bottom, left to right) Amherst College Professor Rowland Abiodun in conversation at Fall Faculty Preview; Linda Muehlig leads a Members' program; Smith Faculty Preview of redesigned African art gallery; professors Barbara Kellum and Frazer Ward participated in the "Excavating the Image" colloquium (winter 2015); artist Martha Wilson and Jessica Nicoll in conversation at the "Excavating the Image" colloquium; Maggie Lind leads a faculty group discussion at the Met

## Open-ended & Interdisciplinary: Faculty Programs

Smith faculty members are key collaborators and advisors for our work at the museum. We strive to support them as teachers, scholars, and intellectually curious lifelong learners. In our work with faculty, we introduce opportunities for open investigation in the museum that cut across disciplines. This year we offered several key programs for this specific audience.

In September 2014, we welcomed colleagues from across the Smith campus for a first look at SCMA's newly installed second and third floor galleries. Linda Muehlig, associate director for curatorial affairs and senior curator of painting and sculpture, introduced the new installation of paintings by Edgar Degas, placing it in the context of the third floor's overarching theme of "Tradition and Transformation." Maggie Lind, associate director for academic programs and public education, shared the interpretive philosophy informing the new gallery layout and engaged attendees in their own close-looking encounter with a work of art.

A Teaching Arts Luncheon, "Refreshed, Revised, and Re-interpreted: The New Permanent Collection Galleries at SCMA," created in conjunction with the Sherrerd Center for Teaching and Learning, took place on November 14, 2014. The event provided an introduction to the galleries as key resources for teaching across disciplines and identified basic conceptual and practical approaches to teaching with art. As part of this, Maggie Lind engaged the faculty in an open dialogue about a work from the collection and demonstrated how object-based teaching can be integrated into course discussion.

"Excavating the Image" is an annual collaboration between the Kahn Liberal Arts Institute and SCMA, and focuses on a single work of art from the collection as the centerpiece for a two-day cross-disciplinary investigation. Faculty from a range of departments observe the work, hear from experts who offer layers of contextual information, and follow the conversation where it takes them. This year's program featured the work of Martha Wilson, and the artist herself joined the group as both participant and presenter. This popular colloquium is a wonderful demonstration of the power of perspective when investigating art and how different points of view combine to inform and enrich exploration.



*What is the critical value of the Humanities in a liberal arts education? Spend one day in an "Excavating the Image" project and you will understand. Deep engagement with faculty across all three divisions around a single work of art can be truly transformative. You come away feeling moved and changed, and inclined to look at all art, thereafter, in new ways. The night after the project, I dreamed I had painted the work myself—that's how intimately I came to know and love the image!*

—Rosetta Marantz Cohen, Sylvia Dlugasch Bauman Professor of Education & Child Study; Director, Smithsonian Program; Director, Kahn Liberal Arts Institute, Smith College

## Spotlight: The Tryon Prizes for Writing and Art

In 1995, SCMA established a student prize for outstanding writing related to art seen at the museum. In 2007, a prize for studio art in new media was added. Both prizes were named for the painter Dwight W. Tryon, who taught at Smith from 1886 to 1923. Tryon's bequest established the Tryon Art Gallery, which was the forerunner of today's museum.

Each year, an anonymous jury of faculty led by the SCMA director reviews the prize applicants. In 2015, the top prize in writing was given to Candace Kang '15, who examined SCMA's inaugural collection of American art and an early episode of de-accessioning in her essay, "Formation of the Smith College Museum of Art Collection and Its Relationship with Department Stores."

Freda Epum '15 received the top prize in art for her video installation and performance piece, "Wet Cloud Series: Diary of a Shy Girl and the Emancipation of the Wet Cloud." Freda addressed the ideas of self-perception, collective memory, and queering of archival material.



# COMMUNITY & STUDENT PROGRAMS & EVENTS



The museum offers a wide array of community and student programs and events designed to engage, educate, inform, and delight. These include Second Fridays, a monthly event when the museum is free for all from 4 p.m. to 8 p.m., as part of Northampton's Arts Night Out; visitors of all ages are invited to participate in hands-on art-making that relates to the current exhibitions and collection. Activities emphasize process over product and encourage personal exploration and creativity. Last year's highlights included mask making based on Diego Rivera's fresco of an Aztec Jaguar warrior, and model drawing with students from Smith's dance department posing as Edgar Degas's ballet dancers. Smith student volunteers are essential partners in this monthly program, serving as hands-on helpers as well as inspiration for our participants.

Second Fridays also feature "Open Eyes," an informal gallery conversation led by a museum educator and focused on one work of art. Visitors are in-

vited to expand their thinking and interpretation of art by closely observing and sharing what they see. Whether they come once or return on a regular basis, attendees enjoy the opportunity to deepen their connection to the collection. As one visitor said after hearing several people speak about an abstract print by Richard Diebenkorn, "I can't believe how differently I now see this work."

In addition to Second Fridays, SCMA was pleased to host two free Family Days, full and dynamic afternoons of programming featuring visual and performing arts activities facilitated by volunteer Student Museum Educators (SMEs). In November 2014, attendees of all ages enjoyed a day of collaborative storytelling and bookmaking inspired by global tales and works of art on view; the Wailing Banshees, Smith's Celtic music ensemble, provided a soundtrack for the fun. And in March 2015, participants were treated to a day of artistic expression and reflection inspired by the experimental use of found and natural objects in the assemblages of Mary Bauermeister.

## 12th Annual Miller Lecture in Art and Art History

October 21, 2014

Smith was pleased to welcome Anne Pasternak, president and artistic director of Creative Time, to present the 2014 Miller Lecture, "Artists Creating Change." An innovative leader in the field of public art, Pasternak spoke of the evolution of Creative Time—the organization known for presenting major art commissions in unconventional spaces—and the role of artists as agents for social change.

Pasternak's day on campus including one-on-one studio critiques with senior art majors, as well as a Q&A session with students. Pasternak, a graduate of UMass Amherst, became the new director of the Brooklyn Museum in 2015.

## Night at Your Museum

February 20, 2015

A record 1,100 Smith students braved below-zero temperatures to attend this annual after-hours celebration of the museum, nearly doubling last year's attendance. Taking inspiration from the 1960s art world vibe of *Mary Bauermeister: The New York Decade*, students in vintage cocktail attire posed for Polaroids and enjoyed live music from the Smith College Jazz Ensemble and a capella group, The Smith College Smithereens. This event was made possible by tremendous support from Student Museum Advisory Council and SME volunteers, who welcomed their peers from across campus for a festive evening of art and celebration.

(opposite page, clockwise) Visitors at Family Day and Second Friday programs; and Smith students at Night at Your Museum; (this page, clockwise) Students at Night at Your Museum; Miller Lecturer Anne Pasternak; Gina Hall leading a Second Friday gallery conversation; Smithereens performing at the museum; Night at Your Museum organizers Janna Singer-Baefsky '15, Emma Cantrell, and Madison Barker '15; Second Friday programs



## MEMBERSHIP PROGRAM HIGHLIGHTS

from the past year include:

### MEMBERS' EXTRAS

September 4, 2014	Student Members' Gathering
September 12, 2014	First Look at the Reinstalled Galleries with Jessica Nicoll and Linda Muehlig
October 1, 2014	Exhibition Preview of <i>Tara Donovan: Moiré</i> with Linda Muehlig
November 8, 2014	Bus trip to New York City and the IFPDA Print Fair (part of Members' Month)
November 20–23, 2014	Members' Double Discount Days at the Museum Shop (part of Members' Month)
December 11, 2014	Gallery Talk of <i>Bow Down</i> plus Cunningham Center visit with Margaret Kurkoski '12
January 29, 2015	Exhibition Preview of <i>Mary Bauermeister: The New York Decade</i> with Linda Muehlig
February 26, 2015	<i>S/he Loves Me... S/he Loves Me Not: Love and Romance in the Museum's Collection</i> with Charlene Shang Miller
April 23, 2015	Drawing to Look Closely with Emma Cantrell

### ASSOCIATES PROGRAMS

September 30, 2014	Director's Associate Salon with Professor John Davis at the home of Janice Oresman '55
January 21, 2015	The Metropolitan Museum of Art Exhibition Tour of <i>Cubism: The Leonard A. Lauder Collection</i> with Rebecca Rabinow '88
June 18–20, 2015	Associates' Trip to the Berkshires

Museum members also receive reserved seating at select lectures and films throughout the year. For a complete list of Members' programs, please visit [smith.edu/artmuseum/Membership-Matters](http://smith.edu/artmuseum/Membership-Matters).



## MEMBERSHIP MATTERS

Thanks to the dedication and generosity of our members who make all that we do possible, SCMA offers a wide range of inspiring, enriching, and engaging exhibitions and public programs. Each month, members are invited to attend at least one program—and often more than one—created especially for them by the museum's Membership department and led by a curator, faculty member, museum educator, or membership staff member.

### Director's Associates fund the director's priority initiatives from pilot programs to art purchases.

Among the many things made possible by this group this year was the completion of the gallery renovations and an inaugural acquisition. *Montmartre, Cabaret, rue St. Rustique*, by the French photographer Eugène Atget (1857–1927), was on view in the winter and spring of 2015 in one of the custom mobile cabinets for works on paper.

### Tryon Associates fund the museum's core initiatives including exhibitions, programs, and special projects.

This year they provided vital support in the areas of staffing, administration, acquisitions shipping, and research.

**Contemporary Associates fund purchases of contemporary art for the museum's permanent collection.** This year they helped fund the purchase of Korean artist Kimsooja's *A Beggar Woman—Cairo*. This piece was the inaugural work shown in the museum's Video & New Media Gallery. (More about this art work can be found on pages 38–39.)

SCMA continues to see the value of our updated, integrated membership program, which places the emphasis on impact over perks, and provides levels of engagement that reflect the significant ways our community of members supports and sustains the work of the museum.

**Members at the Student–Patron Levels provide essential general operating support for programs** such as free Second Fridays; for school bus subsidies; and for website maintenance.

Generous annual giving support from members enabled us to successfully complete the Gallery Redesign Project. This transformation allows our visitors—students, faculty, alumnae, museum and community members, and K–12 teachers and classes—to see beloved works in a new light, and offers innovative ways to experience and interact with SCMA's extraordinary collection. The 2015 Annual Appeal supported the renovation of the changing exhibition gallery on the first floor; a redesign of a gallery dedicated to the display of African art on the third floor; a complete reorganization of the lower level space to accommodate the new Asian art gallery and Video & New Media Gallery; reinstallation of the 40-foot Frank Stella painting *Damascus Gate (Variation III)*; and completion of the comprehensive new wayfinding system.

(clockwise from top left) Taiga Ermansons leads a Members' program; Associates' Trip to Mass MoCA; Members' drawing program; Janice Oresman '55 during Associates' Trip to Mass MoCA; Museum Shop visitors; Associates' Trip to the Williamstown Art Conservation Center; Members' exhibition preview



MUSEUM MEMBERS

DIRECTOR'S ASSOCIATES

Jane Carroll '53 and Leo Arnaboldi  
Joan Lebold Cohen '54 and Jerome A. Cohen  
Peggy Danziger '62 and Richard M. Danziger  
Valerie Diker '59 and Charles Diker  
Catherine Freedberg '64  
Jan Golann '71  
Susanne Grousbeck '58  
Janet Ketcham '53  
Peggy Liu '80  
Eliot Nolen '54 and Wilson Nolen  
Janice Oresman '55  
Betty Sams '57  
Louisa Sarofim '58  
Sharmila Sinha '88 and Ravi Sinha  
Anita Wien '62

TRYON ASSOCIATES

Elsie Aidinoff '53 and M. Bernard Aidinoff  
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Patricia Ashton '53  
Elizabeth Cuthbert '64  
Christina Eldridge '53  
Georgianna Erskine '54  
Elizabeth Eveillard '69 and Jean-Marie Eveillard  
Nancy Fessenden '50 and Hart Fessenden  
Margot Freedman '62  
Rebecca Humphrey '48  
Eileen Jachym '75 and Peter Jachym  
Ann Kaplan '67  
Elizabeth Kelsey '55 and Thomas Kelsey  
Sarah Leahy '54 and Richard Leahy  
Margot Linton '52 and Robert Linton  
Marilyn Lummis '54  
Ann Mandel '53  
Mary Newman '61 and Fredric S. Newman  
Diane Nixon '57  
Susan Rose '63  
Bonnie Sacerdote '64  
Joan Schuman '62  
Ann Solomon '59 and Richard Solomon  
Roberta Sommers '64 and Jeffrey Sommers  
Carlyn Steiner '67  
Ellen Strickler '57 and Daniel Strickler  
Judith Targan '53  
Judy Tenney '49  
Joyce Thurmer '52  
Jane Timken '64  
Ann Wales '57  
Roberta Weinstein '67 and David Weinstein  
Melissa Wells '93  
Elsie Wheeler '54  
Martha Wright '60  
Margaret Wurtele '67

Members support and sustain excellence in teaching and learning with art.  
We thank those who connect with the museum in meaningful ways and  
provide essential support. All gifts were received July 1, 2014–June 30, 2015.

CONTEMPORARY ASSOCIATES

Cathy Carron '79 and Andrew Carron  
Julie Cho '94  
Susan Cohen '62  
Ann Collier '55 and Marvin Collier  
Sara Crawley  
Wendy Cromwell '86  
Nancy de La Selle '69  
Emily Marks '59 and Burton Marks  
Lisa Marks '84  
Joan and Lucio Noto  
Janice Oresman '55  
Carol Sirot '54  
Amy Weinberg '82

MEMBERS (Contributor and above)

AnnaMaria Abernathy '50 and  
Frederick Abernathy  
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Victoria McCarthy '75 and Margaret Walsh '75  
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Edith Bingham '55  
Nancy Bissell '61  
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Andrea Bonn '73 and John Bonn  
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Erika Brewer '86 and William Brewer  
Anne Brown '62  
Linda Bruemmer '73  
Låle Burk '64 and Carl Burk  
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Robert Delaney, in memory of  
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Patricia Dube '49  
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Elizabeth Enders  
Erika Enger '86  
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Suzannah Fabing and James Muspratt  
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Nancy Gage-Lindner '80  
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Vanessa Gates-Elston '02  
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Sarah Given '48  
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Alice Goldman '62  
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Natalie Graham '49  
Autumn Green '03  
Janet Griffin '73  
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Shirley Grossman '43  
Elizabeth Guthman '60  
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Eszter Hargittai '96  
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Yoohee Heo  
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Susan Hill '63 and Max Hill  
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Mary Hinds '76  
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Anna Hogan '66, in memory of Jeanne Shearer '66  
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Marianne Jasmine '85  
Catherine Jenkins '96  
Susan John '89

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Alice Kaplan '58  
Nancy Kelly '56  
Eleanor King '40, in memory of Edith Dinneen '27  
Elizabeth Kinney '57  
Ruth Kohler '63  
Alison Kriviskey '67 and Bruce Kriviskey  
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Louise Lazare '57 and Aaron Lazare  
Jennifer Levy '76, in honor of Ruth Gold '49  
Susan Lindenauer '61 and Arthur Lindenauer  
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Rachel Moore and Harry Dodson, in honor  
of Jessica Nicoll '83  
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Judy Oberlander '78  
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Maureen O'Brien '54  
Deidre O'Flaherty '70  
Francis Osborn

Marcia Osborn '53  
Alison Overseth '80  
Pamela Paddock '82  
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Elisabeth Pendleton '62  
Ellen Perl '77  
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Paola Prins '86  
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Carolyn Richmond '60 and Chris Ellis  
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Mary Roberts '60 and Donald Roberts  
Sophia Romeu and Warren Savage  
Elisabeth Roos '80  
Phyllis Rosser '56  
Elizabeth Rowe '59  
Rita Saltz '60  
Samuel Samuels  
Ann Sanford '75  
Dorothy Sawyer '55  
Ann Schaechner '52  
Cathy Schoen '70  
Susan Seamans '70  
Jane Shang '82 and Paul Shang  
Adrian Shelby '55 and Edward Bindel  
Mary Siano and Alfred Siano  
Susan Small '48  
Ann Solomon '59 and Richard Solomon  
Cynthia Sommer '75 and Andrew Balder  
Julia Sone '86  
Estelle Sosland '46 and Morton Sosland  
Joy Spill '80  
Joanna Sternberg '91  
Gretchen Swibold and Richard Swibold  
Audrey Tanner '91  
Lois Thompson '66

Lucy Tittmann '53  
Barbara Townsend '74, in memory of  
Lyn Corbett '74  
Regina Tracy  
Lee Traub '47  
Sally Troyer '56  
Sandra Tullius '84  
Ruth Turner '46  
Abigail Van Slyck '81 and Mitchell Favreau  
Anne Vernon '53 and Jack Vernon  
Barbara Waite '56  
Leah Walker '99, in memory of  
Roselle Hoffmaster '98 and in honor of  
Alice Smith  
Janet Wallstein '71  
Kalle Weeks '67  
Vera Weintraub '65, in memory of  
Harriet Tarkiainen '65  
C. Ann Welsh '76  
Noreen White '79  
Susan Whitman '93  
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Lisa Wiese '78  
Anne Williams '65  
Heather Winters '81  
Marsha Wiseheart '60, in memory of  
Patricia Jefferies '60  
Andrea Wolfman '75  
Toni Wolfman '64  
Kathryn Wood '86  
Martha Wood '69  
Amy Worthen '67  
Jennifer Yen '95  
Karen Zens '71

MATCHING GIFTS

Boeing Company Gift Match Program  
Silicon Valley Community Foundation  
Wells Fargo Foundation

Additional information on membership  
opportunities is available online:  
[smith.edu/artmuseum/Membership-Matters](http://smith.edu/artmuseum/Membership-Matters).



(top to bottom, left to right) Drawing in the gallery; Director's Associates Salon; Gallery Redesign Project Preview hosted by Jessica Nicoll; Cunningham Center talk





## ADVISORY GROUPS

### MUSEUM VISITING COMMITTEE

(as of June 30, 2015)

The Museum Visiting Committee is an advisory body whose members, appointed to three-year terms by the president of the college, provide leadership in strengthening the museum's base of financial support and its collections, establishing museum policies, and representing the interests of SCMA to the broader community.

Jan Golann '71, Chair  
Susan Brundage '71, Nominations Chair  
Jane Carroll '53  
Victoria Chan-Palay '65  
Joan Lebold Cohen '54  
Marilyn Cohen '68  
Wendy Cromwell '86  
Nancy de La Selle '69  
Thelma Golden '87  
Susanne Grousbeck '58  
Janet Ketcham '53  
Sarah Leahy '54  
Ellen Lee '71  
Julia Meech '63  
Eliot Nolen '54  
Janice Oresman '55  
Rebecca Rabinow '88,  
Acquisitions Committee Chair  
Betty Sams '57  
Louisa Sarofim '58  
Mona Sinha '88

Ann Solomon '59  
Judith Targan '53  
Jane Timken '64  
Melissa Wells '93, Associates Chair  
Anita Wien '62  
Amy Worthen '67  
Martha Wright '60

### ASIAN ART TASK FORCE

(as of June 30, 2015)

The museum's Asian Art Task Force is an advisory body whose members include alumnae and faculty with expertise in Asian art and studies who are instrumental in nurturing a strong program in Asian art at SCMA by building financial support and advising on exhibitions, acquisitions, and programming.

Joan Lebold Cohen '54, Chair  
Patricia Beckwith '68  
Stephen Beckwith  
Nancy Blume '61  
Jane Carroll '53  
Victoria Chan-Palay '65  
Ying Chua '95  
Peggy Danziger '62  
Nancy Fessenden '50  
Joan Jacobson '47  
Jean Kim '90  
Wan Kim '60  
Alix Laager '80

Sally Leahy '54  
Julia Meech '63  
Yamini Mehta '93  
Samuel Morse, Professor, History of Art  
and Asian Languages and Civilizations,  
Amherst College  
Jessica Nicoll '83  
Ann Niehoff '75  
Eliot Nolen '54  
Janice Oresman '55  
Tom Rohlich, Professor Emeritus, East Asian  
Languages and Literatures, Smith College  
Betty Sams '57  
Louisa Sarofim '58  
Mona Sinha '88  
Ann Solomon '59  
Carlyn Steiner '67  
Hilary Tolman '87  
Martha Wright '60  
Sujane Wu, Associate Professor, East Asian  
Languages and Literatures, Smith College

## GIFTS TO THE MUSEUM

All gifts were made during the 2015 fiscal year: July 1, 2014–June 30, 2015. Grants listed were awarded or supported current projects during that period. Every effort has been made to accurately report donors.

### ANNUAL APPEAL SCMA'S COLLECTION: GALLERY REDESIGN, PHASE II

The museum thanks the following donors who gave gifts of \$1,000 or more to support reinstalled and reimagined galleries that will allow our visitors to see beloved works in a new light and offer innovative ways to experience and interact with the extraordinary art treasured by so many.

Elizabeth Boeckman '54  
Cathy Carron '79  
Joan Lebold Cohen '54  
Elizabeth Ireland '79 and George Ireland  
Sarah Leahy '54  
Peggy Liu '80  
Alison Rooney '87  
Bonnie Sacerdote '64  
Carol Sirot '54

### ASIAN ART INITIATIVES

The museum thanks the following donors who made contributions of \$500 or more to support

the museum's Asian Art Initiatives including strengthening its Asian art collection, mounting exhibitions and educational programs, and establishing the Jane Chace Carroll Curator of Asian Art position and Carol T. Christ Gallery for Asian Art, in honor of Carol Christ, the 10th president of Smith College:

Jung Koo An  
Jane Carroll '53  
Peggy Danziger '62, in honor of Sam Morse  
Nancy Fessenden '50, in honor of Sam Morse  
Ae Young Han  
Korea Foundation  
Youngse Kwon  
Sarah Leahy '54, in honor of Sam Morse  
Ann Niehoff '75  
Eliot Nolen '54  
Jeehye Yu

### MATCHING GIFT

ExxonMobil Foundation

### GIFTS OF FUNDS FOR OTHER PURPOSES

The museum thanks donors of gifts of \$500 or more who support SCMA mission-centered activities including academic programs and collections care and development:

Laura Brounstein '84, in memory  
of Jacqueline Proner '83  
Joan Curhan '59, in memory  
of Muriel Pokross '34  
Jan Golann '71  
Margot Linton '52  
Herbert Lust  
Bonnie Sacerdote '64  
Betty Sams '57  
Dorothy Sumner '57

### GRANT SUPPORT

The Andrew W. Mellon Foundation  
The Andy Warhol Foundation for the  
Visual Arts, Inc.  
Art Mentor Foundation, Lucerne  
The Brown Foundation, Inc., of Houston  
E. Rhodes and Leona B. Carpenter Foundation  
Institute of Museum and Library Services  
International Fine Print Dealers Association  
Massachusetts Cultural Council, a State Agency  
National Endowment for the Arts  
The Sumitomo Foundation

### BEQUESTS

Susan Cumming '67  
Estate of Margo Lamb '56

(clockwise from top left) Previous SCMA Director Suzannah Fabing, with eighth Smith President Mary Maples Dunn; Susan Brundage '71 and Judith Targan '53; Betty Eveillard '69 and Janice Oresman '55; William Hagen and Richard Danziger; guests at Christ Gallery dedication festivities; Mona Sinha '88 and Joan Lebold Cohen '54; Jane Harmon '66 and Carol Christ

(clockwise from top left) Betty Eveillard '69 with Diane Nixon '57; Peggy Danziger '62 and Richard Danziger; Eliot Nolen '54 and Jane Carroll '53 with Yao Wu and Jessica Nicoll '83; Joan Lebold Cohen '54, Julia Meech '63, and Richard Danziger; Richard and Sarah Leahy '54; Christ Gallery dedication ceremony



# ACQUISITIONS

SCMA's collection, rooted in original works of American and European art, features works of high quality, while recognizing the instructional value of preparatory studies and unfinished pieces that reveal an artist's process. During the last decade, the museum's collecting plan has significantly expanded to include African, Islamic, and Asian art to support the college's global curriculum. We are pleased to highlight here some of our most recent acquisitions.



## Lockwood de Forest: A Homecoming

American painter and businessman Lockwood de Forest was widely traveled in this country and abroad. And like the artist, his *Ramesseum at Thebes* had a remarkable journey as well. *Ramesseum at Thebes* was painted following de Forest's first trip to Egypt in 1875–1876, and was one of several works created in his studio using oil sketches, drawings, and professional and personal photographs from his travels. It features the hypostyle of the mortuary temple of Ramesses II (13th century B.C.E) with the fallen colossus of the pharaoh in the background, an example of “orientalist” art developed in the 19th century and characterized by Westerners depicting exotic scenes from the East and Middle East. This genre had been missing from Smith's holdings, and filling that gap in the collection has been a longstanding goal.

In an interesting twist, SCMA's acquisition represents a homecoming for the painting: *Ramesseum at Thebes* was one of several works originally purchased in 1879 by Smith's founding president L. Clark Seelye and installed in College Hall. In the 1940s, however, some 100 paintings from Smith's collection—including this one—were deemed unimportant and deaccessioned, leaving the fate of de Forest's work of art unknown.

In fall 2013, Jessica Nicoll and Alice Pratt Brown Professor John Davis, together with research assistant Samantha Page '17, began a two-year research project to track down those works. Page discovered a document in the archives about a 1942 sale of 15 paintings to a dealer in Pittsburgh for \$150. When Davis looked at the list, de Forest's name caught his eye, as he knew the artist was among Seelye's earliest acquisitions; he also knew that one of de Forest's large canvases was for sale at a New York City gallery. When it was confirmed

Henri Béchard. French,  
active 1869–late 1880s  
*Thebes, Temple of the  
Ramesseum, Interior of  
the Hypostyle Hall*, 1870s  
Albumen print from  
wet collodion negative  
mounted on paperboard  
Purchased with the fund  
in honor of Charles Chet-  
ham, the Elizabeth Halsey  
Dock, class of 1933, Fund,  
and the Eva W. Nair, class  
of 1928, Fund, SCMA



that the painting was the one once owned by Smith, the museum immediately moved to acquire it.

No single photograph had been associated with de Forest's painting of the Ramesseum until the museum initiated a purchase review of the canvas. In the course of her research, Cunningham Center manager Henriette Kets de Vries discovered an image by French photographer Henri Béchard that, except for a few minor details, was the same composition. At the time of de Forest's visit to Egypt, Béchard was operating a photographic studio in Cairo from which he sold standard tourist views. De Forest's painting differs from the Béchard photograph only in the number of figures (two in the painting, three in the photograph) and in the elimination of a leaning column visible in the photograph in the far background. In virtually every other aspect the painting matches the photograph, including the cast shadows on the ground and the shapes made by the sunlit columns on the left. Following this discovery, the museum worked to acquire the photograph in addition to the painting.

Recovering these works “allows us to represent a little bit more of what the original comprehensive collection of American art was like,” says Davis. *Ramesseum at Thebes* will remain on view through July 2016 on the third floor of the museum in a changing installation of related works to place it in historical and aesthetic context. The installation was co-curated by Diana Wolfe Larkin, an independent art historian specializing in ancient Egyptian art, and Alex Dika Seggerman, Five College Mellon Post-Doctoral fellow teaching courses on Islamic art and architecture at Smith this year.

For more on this painting's fascinating history and homecoming, please visit [www.smith.edu/insight/stories/ramesseum.php](http://www.smith.edu/insight/stories/ramesseum.php).

(opposite page) Lockwood de Forest. American, 1850–1932. *Ramesseum at Thebes*, ca. 1876–79. Oil on canvas. Purchased with the Hillyer-Mather-Tryon Fund

## STUDENT PERSPECTIVE: STRIDE SCHOLAR SAMANTHA PAGE '17

The summer before my first year of college is when I began to consider working in a museum as a potential career path. Now, two years later, a diverse array of experiences working and studying in museums allow me to continue considering the field of museum work in light of more nuanced



and personal understandings. I entered Smith as a STRIDE Scholar, fortunate to receive the opportunity to begin my college career with two years of undergraduate research. My assignment was to work with Jessica Nicoll, and that September we embarked on a project focused on the deaccessioning of works of art from SCMA's American collection in the 1940s. This project opened my eyes to a world of research, history, and art, deepening my appreciation of SCMA and art museums in general. My research on paintings by Childe Hassam, Thomas Wilmer Dewing, and William Merritt Chase inspired me to take Professor John Davis's class on American Art History from the Civil War to the Modern Era, which provided me with the academic background that further enhanced my research.

This combination of class work and project work helped me come to understand art's power to reveal deep, complicated histories, and I was inspired to declare a major in American Studies with a minor in Art History. I also am part of Smith's Museums Concentration, another avenue to marry academics with practical experience. Aside from my object-based research at SCMA, I have begun exploring the role of education in museums. During the summer of 2014, I interned at the Zimmer Children's Museum in Los Angeles, and I spent last summer in the Education Department at the Philadelphia Museum of Art. I am looking forward to my junior year interning at the National Portrait Gallery in Washington, D.C., as part of the Smithsonian Program, and studying abroad in Córdoba, Spain, where I plan to take advantage of the local and regional historical and cultural resources.

As I embark on these new experiences, I am well aware that my time at SCMA, working independently, discussing aspects of the museum and its collection in classes, and learning from students and staff who share this space, has prepared me to make the most of my new settings and surroundings. I am excited to take the tools I have gained from my time at SCMA and apply them to new projects, knowing that when I return to Smith for my senior year, my opportunities to synthesize my new knowledge and experiences will be boundless.

—Samantha Page '17, is an American Studies major and Art History minor, and former STRIDE Scholar (2013–15).



## The Gladys Engel Lang and Kurt Lang Collection

In June 2014, SCMA was pleased to receive an important gift of 1,446 prints and drawings from the collection of Gladys Engel Lang and Kurt Lang, emeriti professors of sociology at the University of Washington, Seattle. The core of the Lang collection is focused on prints by British and American artists active from the mid-19th century through the mid-20th century, and is tied closely to the material discussed in their co-authored book *Etched In Memory: The Building and Survival of Artistic Reputation* (1990).

This past year, the Langs completed the gift of 735 works, with the remaining 711 being held as promised gifts for future donation. Ninety percent of the collection is now catalogued and available through SCMA's

online database, and five percent has been digitized. Works from the collection have been on view as part of installations in both the Nixon Gallery and the mobile cabinets for works on paper in the second and third floor permanent collection galleries, and were the subject of six posts on the Cunningham Center blog *Paper + People*.

This dynamic collection has also provided valuable hands-on research opportunities for students. Three notable projects involving the Lang collection during the past year included cataloguing of the collection by Brittany Rubin, UMass M.A. '15; research, writing, and curating projects from the collection by International Fine Print Dealers Association (IFPDA) Intern Nicole Viglini, Smith '04; and the creation of digital resources connected to the Lang collection by Institute for Curatorial Practice intern Jacob Edwards, who will graduate from Hampshire College in 2016.

Brittany Rubin was hired as the Lang Collection Print Cataloguer when the collection arrived, and worked steadily processing works from the collection until her graduation from UMass. "During my year at the Cunningham Center, I had the great fortune to experience first-hand the scope and breadth of the Langs' print expertise. I am excited that the museum's visitors will be able to study and enjoy the Lang Collection for generations to come."

Generously funded by the IFPDA, Nicole Viglini's 10-week internship allowed her to dig deeply into the collection. Nicole wrote three blog posts and added significant research to SCMA's files. She also curated two mobile cabinet installations. *Rural Nostalgia: Women Etchers of the Late Nineteenth Century* showcased etchings by five women artists whose prints evoked nostalgia for an agrarian past in the wake of the Second Industrial Revolution. *It was the Best of Times: American Prints of the Great Depression* posited the idea that printmakers addressed both the hardship and the social cohesion that resulted from America's economic struggles in their work of the 1930s.

Jacob Edwards's five-week internship followed his participation in Hampshire College's Institute for Curatorial Practice, an intensive summer program focused on curatorial issues and the development of digital exhibitions. Edwards built a WordPress website to host digital projects and resources focused on the Lang Collection and curated the first exhibition, *Printing a Modern World*. Of his experience, Edwards said, "I learned not only about creating a digital exhibition platform but how to do art research and work with prints hands on. I had never worked so closely with a single collection before, so I feel like I really got to hone my writing and research skills, which I will undoubtedly take with me as I continue my studies in art and curation. I look forward to seeing what other interns and fellows will do with the Lang Collection."



1



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1 Elizabeth Olds. American, 1896–1991. *Black Jack at the Transient Home*, 1934. Lithograph printed in black on medium weight, smooth, beige paper

2 Charles Wheeler Locke. American, 1899–1983. *The Hole in the Wall*, ca. 1938. Lithograph printed in black on medium, slightly textured, cream-colored paper

3 Martin Lewis. American, 1881–1962. *Street Booth, Tokyo, New Year's Eve*, 1927. Drypoint printed in black on medium thick, smooth, cream-colored paper

4 Irwin D. Hoffman. American, 1901–1989. *Soup Kitchen—1929, 1934*. Lithograph printed in black on medium weight, slightly textured, beige paper

5 Blanche Dillaye. American, 1851–1931. *A Winding Stream*. n.d. Drypoint printed in black on medium thick, slightly textured, beige paper. Promised gift

6 Edith Loring Peirce Getchell. American, 1855–1940. *Solitude—Six Miles South of Atlantic City*, 1883–84. Etching printed in black on medium thick, moderately textured, cream-colored paper

7 Mortimer Bourne. American, born Poland, 1902–87. *Rainy Night, New York*, 1939. Drypoint printed in black on medium weight, slightly textured, beige paper

From The Gladys Engel Lang and Kurt Lang Collection

(opposite page) Brittany Rubin, Lang Collection Print Cataloguer



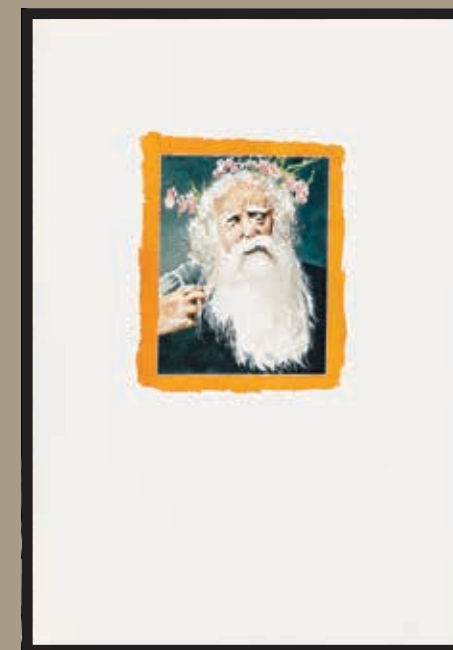


## The Elizabeth O'Grady and Jeff P. Dwyer Collection: Works by Barry Moser

Barry Moser walked into my bookstore in 1974, and thus began a friendship and collaborative business relationship that has lasted more than 40 years. I began as his art dealer, then morphed into his business and publishing partner. We formed the Hampshire Typothetae with our friend, Harold P. McGrath. Barry did the creative part, and I managed the business end of our ventures. We created limited edition prints and fine private press books. We bought real estate in order to have a place for those printing operations, and I watched Barry's skills and creative imagination expand. Eventually, after I closed my bookstore and art gallery, our relationship matured into that of artist and illustration agent. Through Dwyer & O'Grady, Inc., my wife Elizabeth O'Grady and I found projects for Barry to illustrate in the childrens' picture book publishing world. That role continued until our retirement a few years ago. Since we'd made an earlier donation of our Pennyroyal Press and Hampshire Typothetae collection to the Mortimer Rare Book Room at Smith College, Elizabeth and I felt that the Smith College Museum of Art was the logical place for our collection of Barry's artwork. Barry, Elizabeth, and I have been deeply involved with the college for many years, so it seemed like the perfect fit.

— Jeff Dwyer

The 91 prints and drawings in Elizabeth O'Grady and Jeff Dwyer's 2014 gift to SCMA include original illustrations and rare proofs from all facets of Moser's career. From an impression of his first wood engraving, *Une Ecraseuse (Bug Crusher)* (1967) to an illustration of King Lear made for a 2003 publication *Tales of Shakespeare*, these works capture the artist's fascination with and mastery of two notoriously difficult media, wood engraving and watercolor. Moser has served as the Irwin & Pauline Alpers Glass Professor of Art and Printer to the College since 2002. In that capacity, he teaches courses on all aspects of bookmaking, from typography to printing.



1



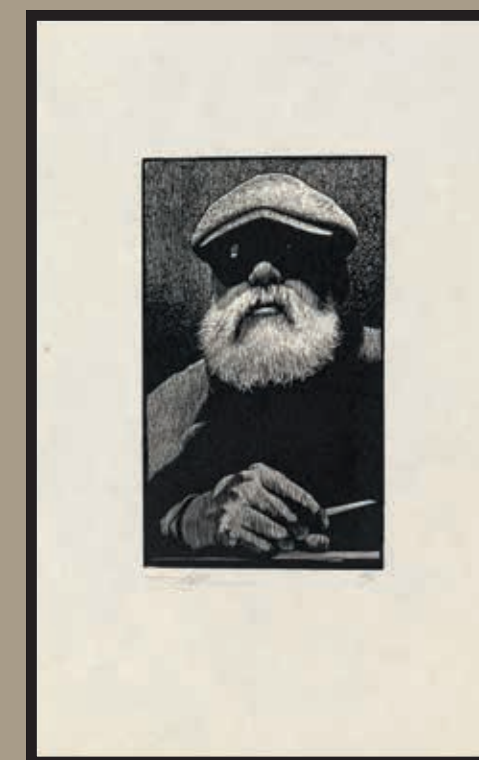
2



3



4



5

1 *King Lear with Flowers*, 2004. Watercolor on thick, rough, white paper

2 *Une Ecraseuse (Bug Crusher)*, 1967. Wood engraving printed in black on medium weight, smooth, white paper

3 *Archy*, 1988. Watercolor on thick, rough, white paper

4 *The White Knight* from *Through the Looking Glass and What Alice Found There*, 1983. Wood engraving printed in black on medium weight, slightly textured, cream-colored paper

5 *Self Portrait with Burin*, 1985. Wood engraving printed in black on thin, very smooth, cream-colored paper

All artworks by Barry Moser. American, born 1940. Gifts of Elizabeth O'Grady and Jeffrey P. Dwyer

(opposite page, top to bottom) Barry Moser and poet Paul Muldoon at R. Michelson Galleries, Northampton, MA, October 18, 2015. Photograph courtesy R. Michelson Galleries; Elizabeth O'Grady and Jeff Dwyer





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*The Video & New Media Gallery is an important addition to the museum and campus. Studio art students are increasingly interested in creating time-based and new media work, and this gallery provides them with an opportunity to directly engage media works in a manner where the image, audio, and space parameters are structured in relationship to the artist's intentions. The museum's collection in this area is growing and already contains many significant works. This gallery represents a valuable opportunity for faculty to collaborate with the museum staff towards the development of curricular relationships with the media collection and gallery programming.*

—Fraser Stables, Associate Professor of Art, Smith College

## Kimsooja: *A Beggar Woman—Cairo*

Kimsooja was born in 1957 in Daegu, Korea. She trained as a painter in the 1980s, but began to work with artisanal materials and fabrics, in particular the *ybulbo*, a traditional Korean fabric with many uses as bedcovers, birthing cloths, and wrappers for objects. She gathered them in colorful bundles called *bottari*, which she used in installations and performances.

As a further development of her practice, Kimsooja used her body as the “needle” in interventions in public spaces. Commissioned in 1999 by a contemporary art center in Japan to create a performance piece, she at first envisioned a walking performance in Tokyo, but by the time she reached the busy shopping district of Shibuya she became overwhelmed by the thousands of people on the streets. She halted, standing still to allow the crowds to flow by and around her. As she said, “I decided to continue this performance literally to meet everyone in the world, choosing to perform in eight metropolises in different continents around the world. In each city I stood still as a symbolic needle to reveal the human conditions in existential, geo-cultural, and socio-political dimensions, as an axis of both space and time.”

The museum's recently acquired *A Beggar Woman—Cairo* is one of three videos in the *Beggar Woman* series that followed in 2000–2001, including performances on the streets of Mexico City and Lagos. Kimsooja relates that the inspiration for the *Beggar Woman* performances was an elderly woman begging on the streets of Mexico City. She was “struck by her posture,” her tiny, motionless form, and the way in which “she was totally wrapped with[in] herself.” In lowering to a seated position and extending her hand, the artist recalls feeling exceptionally vulnerable, as if she were actually begging.

The Cairo performance opens with several minutes of a tightly packed crowd of mostly men, with women walking by. The crowd is parted by a man in a maroon sweater and khaki pants, who opens a view of the artist, sitting on the pavement with her hand outstretched. The perimeter of male observers is drawn closely around her, shoulder to shoulder, with little personal space accorded the artist. The effect is intensely claustrophobic and unsettling. One man finally steps forward and places his cupped hand under hers, lifting her hand very slightly; he then turns and walks away.

Describing this series (and the related *Needle Woman* videos) critic Oliva María Rubio wrote in 2006: “*The common denominator to this series of videos is the female form, a motionless woman with her back to the camera...[W]herever she may be, the figure of the artist is always inaccessible, her face hidden from the viewer. The viewer is thus refused what the crowds are permitted. The woman who will not let us see her face, who obliges us to ask uncomfortable questions of ourselves, becomes an abstraction...Kimsooja is simultaneously subject and object of our gaze; an individual and an abstraction; a specific woman and all women; instrument and actress; immobile and resolute.*”

This piece was purchased with the gift of Jungkoo An and Ae Young Han, in honor of their daughter, Sabina An, class of 2016; an anonymous gift; and funds from the Contemporary Associates.

(opposite page) *A Beggar Woman—Cairo*, 2000–2001. Single-channel video. Duration: 8 minutes, 52 seconds. Purchased with the gift of Jungkoo An and Ae Young Han, in honor of their daughter, Sabina An, class of 2016; an anonymous gift; and funds from the Contemporary Associates



# Gifts & Purchases of Art

## COLLAGE



1

POZZI, Lucio. American, born Milan, Italy, 1935  
*The Feast on the Air*, 1978 (IMAGE 1)  
Collage  
Anonymous gift

ROCKBURNE, Dorothea. Canadian, born 1932  
*Small Trumpeting Angel for Robin*, 1981  
Collage  
Anonymous gift

WILSON, Fred. American, born 1954  
*Black & White/SF MoMA*, 2002  
Nine postcards mounted on white board  
Gift of Anne Donovan Bodnar, class of 1978

## DRAWINGS



2

BARTLETT, Jennifer Losch. American, born 1941  
*Earth: Bedtime*, 1993-95 (IMAGE 2)  
Gouache on thick, slightly textured, cream-colored Waterford watercolor paper  
Gift of Elaine H. Finkelstein, class of 1951



3

BENGLIS, Lynda. American, born 1941  
*Drawing of a Sculptural Knot*, n.d. (IMAGE 3)  
Ink, graphite, and watercolor on medium thick, moderately textured, white paper  
Gift of Anne Donovan Bodnar, class of 1978

BERKELEY, Edith. English, 1859-1909  
*Untitled [landscape with cows and horses]*, ca. 1900  
Watercolor and gouache on paperboard  
The Gladys Engel Lang and Kurt Lang Collection

BERKOWITZ, Leon. American, 1919-87  
*Untitled*, 1979  
Pastel on thick, rough, cream-colored paper  
Gift of Adlyn Shannon Cook, class of 1949

BIRCH, Samuel John Lamorna. English, 1869-1955  
*Untitled [tranquil landscape with blooming trees and river]*, n.d.  
Watercolor and graphite on thick, rough, cream-colored, watercolor paper  
The Gladys Engel Lang and Kurt Lang Collection.  
Promised gift

BRANDARD, Robert. English, 1805-62  
*Untitled [landscape]*, 1832  
Watercolor and gouache on medium weight, moderately textured, cream-colored paper mounted on board  
The Gladys Engel Lang and Kurt Lang Collection



4

CAMARGO, Manuel. Colombian, born 1956  
*My Father*, 1972 (IMAGE 4)  
Charcoal and pastel on board  
Gift of Adlyn Shannon Cook, class of 1949

CHINN, Andrew. American, 1915-96  
*Telephone Poles*, late 1930s  
Black ink on thin, slightly textured, cream-colored paper  
The Gladys Engel Lang and Kurt Lang Collection

COTMAN, John Sell. English, 1782-1842  
*Untitled [interior of Norman church]*, ca. 1820  
Watercolor and graphite on medium weight, slightly textured, paper mounted on board  
The Gladys Engel Lang and Kurt Lang Collection

COWHAM, Hilda. English, 1873-1964  
*Children's Toy Room*, 1920s  
Watercolor and ink over pencil on rough brown paper mounted to board  
The Gladys Engel Lang and Kurt Lang Collection



5

DOVE, Arthur Garfield. American, 1880-1946  
*Sand Pits II*, 1931  
*Telegraph Poles*, 1931 (IMAGE 5)  
Watercolors on medium thick, smooth, cream-colored paper  
Gift of the estate of Arthur Dove

ELMER, Edwin Romanzo. American, 1850-1923  
*Echo Lake and Middle Moat Mountain*, 1905  
Pastel on paper  
Purchased with the Kathleen Compton Sherrerd, class of 1954, Acquisition Fund for American Art  
*Still Life with Pears*, ca. 1905  
Pastel on paper  
Purchased with the Rita Rich Fraad, class of 1937, Fund for American Art

FISHER, Jonathan. Irish, active 1763, died 1809  
*Untitled [river landscape with bridge and church]*, ca. 1809  
Ink, wash, and watercolor on thin, discolored blue paper mounted on paper  
The Gladys Engel Lang and Kurt Lang Collection

FROOD, Hester. English, 1882-1971  
*Grange Bridge*, 1933  
Watercolor on medium thick, slightly textured, cream-colored paper  
The Gladys Engel Lang and Kurt Lang Collection

GALLAGHER, Sears. American, 1869-1955  
*Untitled [seashore with rocky inlet]*, n.d.  
Watercolor on thick, rough, beige paper  
The Gladys Engel Lang and Kurt Lang Collection

GRUPPE, Charles P. American, 1860-1940  
*Untitled [docks with sailboats]*, ca. 1920  
Watercolor and gouache over graphite on thick, rough, cream-colored paper  
The Gladys Engel Lang and Kurt Lang Collection



6

● HALE, Lilian Westcott. American, 1881-1963  
*Jeffy*, n.d.  
Conté crayon and pastel on medium weight, slightly textured, cream-colored paper  
*Self-Portrait*, n.d. (IMAGE 6)  
Conté crayon and pink pastel on medium weight, slightly textured, brown paper  
*Self-Portrait*, n.d.  
Conté crayon and pastel on paper mounted on board  
*Untitled [bust length portrait of a young woman]*, n.d.  
Conté crayon and pastel on medium weight, slightly textured, beige paper  
*Untitled [nude]*, n.d.  
Graphite on medium weight, smooth, beige paper  
*Untitled [seated woman]*, n.d.  
Conté crayon and graphite on thick, smooth, beige paper  
*Untitled [standing woman facing left]*, n.d.  
Conté crayon on medium thick, moderately textured, dark gray paper  
*Untitled [woman in profile]*, n.d.  
Conté crayon on medium weight, moderately textured, beige paper  
*Untitled [woman in profile]*, n.d.  
Conté crayon on thick, smooth, beige paper  
*Untitled [woman looking over her shoulder]*, n.d.  
Conté crayon on medium weight, moderately textured, beige paper



HALE, Philip Leslie. American, 1865–1931  
*Portrait of Lilian*, n.d.  
Pastel on tan paperboard  
Gift of Nancy Hale

HOFFMANN, Tom. American, born 1948  
*Pike/Pine (Seattle)*, 2005  
Watercolor on paper  
The Gladys Engel Lang and Kurt Lang Collection

JENSEN, Dorothy Dolph. American, 1895–1977  
*Mount Rainier*, n.d.  
Watercolor on medium thick, rough, white paper  
The Gladys Engel Lang and Kurt Lang Collection

KRATOHVIL, Christel. American, born 1958  
*Downtown Bench*, 1990  
Charcoal on medium weight, moderately textured,  
blued white paper  
The Gladys Engel Lang and Kurt Lang Collection

LEWITT, Sol. American, 1928–2007  
*Layout of MoMA show for Robin*, 1978  
Ink on medium weight, smooth, cream-  
colored paper  
Anonymous gift



7

LOBDELL, Frank. American, 1921–2013  
*Figure Drawing Series*, No. 30, 1963  
*Figure Drawing Series*, No. 45, 1964 (IMAGE 7)  
*Figure Drawing Series*, No. 24, 1965  
*Figure Drawing Series*, No. 59, 1967  
Ink wash and crayon on medium weight, smooth,  
white paper  
*Figure Drawing Series*, No. 1, 1972  
Graphite, green ink, gouache and ink wash on  
medium weight, smooth, white paper  
Gift of The Frank Lobdell Trust



8

MARSH, Reginald. American, 1898–1954  
*Downtown Manhattan*, 1938 (IMAGE 8)  
Watercolor, gouache, and graphite on thick,  
moderately textured, cream-colored paper  
Gift of Janice Carlson Oresman, class of 1955

MARSHALL, May Warner. American, 1902–98  
*Shuksan*, n.d.  
Watercolor and graphite on thick, rough, cream-  
colored paper  
The Gladys Engel Lang and Kurt Lang Collection

● MOSER, Barry. American, born 1940  
*Kay in lace bra*, 1967  
Pen and ink and white chalk on dark gray  
paperboard  
Nine illustrations for *Flowering Plants of  
Massachusetts*, 1969  
*Aralia nudicaulis*  
*Calluna vulgaris*  
*Carex lurida*  
*Epiphegus virginiana*  
*Habenaria fimbriata*  
*Hudsonia tomentosa*  
*Maianthemum canadense*  
*Mollugo verticillata*  
*Scirpus atrovirens*  
Pen and ink on medium thick, moderately  
textured, cream-colored paper  
Gift of Elizabeth O’Grady and Jeffrey P. Dwyer

MOSER, James Henry. Canadian, 1854–1913  
*Scattering Shadows*, 1904  
Watercolor on paperboard  
The Gladys Engel Lang and Kurt Lang Collection

MUNN, Paul Sandby. English, 1773–1845  
*At Langollen*, August 1, 1832  
Grey ink and wash over graphite on medium  
weight, slightly textured, cream-colored paper  
The Gladys Engel Lang and Kurt Lang Collection

OLDS, Elizabeth. American, 1896–1991  
*Firing Squad*, ca. 1946  
Ink and gouache on thick, smooth, tan paper  
The Gladys Engel Lang and Kurt Lang Collection

RICH, Frances L. American, 1910–2007  
*Untitled [nude study]*, n.d.  
Red chalk on thin, slightly textured, tan paper  
Gift of John, Marian, and Julia Bolz, class of 1983,  
in memory of Eugenie Stever Friedman, class  
of 1947

ROUAULT, Georges Dominic. French, 1904–2002  
*Paris near le Pont Neuf*, ca. 1970  
Watercolor and gouache on medium weight,  
slightly textured, cream-colored paper  
The Gladys Engel Lang and Kurt Lang Collection

RUDGE, Bradford. English, 1805–85  
*Bedford*, n.d.  
Brown ink, wash, and graphite on medium thick,  
slightly textured, cream-colored paper  
The Gladys Engel Lang and Kurt Lang Collection



9

RYAN, Anne. American, 1897–1954  
*Yacht Club*, ca. 1945 (IMAGE 9)  
Pastel, crayon, and ink on medium thick, slightly  
textured, cream-colored paper  
Gift of Janice Carlson Oresman, class of 1955

SHARP, Joseph. American, 1859–1953  
*Koko Crater Coast Near Honolulu [Pacific Coast  
Landscape]*, 1940s  
Watercolor on thick, rough, white paper  
The Gladys Engel Lang and Kurt Lang Collection

SHERLOCK, Marjorie. English, 1897–1973  
*Untitled [sketch of large trees]*, n.d.  
Ink over graphite on medium weight, smooth,  
beige paper  
The Gladys Engel Lang and Kurt Lang Collection

SMART, Douglas I. English, 1879–1970  
*Study for “Veere,”* 1929  
Watercolor and wash on medium thick,  
moderately textured, cream-colored paper  
The Gladys Engel Lang and Kurt Lang Collection

SMITH BRACKETT, Prilla. American, born 1942  
*Remnants; Communion #9*, 1997  
Acrylic, wash, graphite, charcoal, Conté crayon,  
and pastel on Somerset paper  
Gift of Prilla Smith Brackett



10

SORMAN, Steven. American, born 1948  
*wind losing ground*, 1976  
Beeswax, collage, color pencil, and china marker  
on Kochi paper  
*flat river*, 1991  
Pastel and charcoal on Richard de Bas paper  
*January 29, 1996, 1996*  
Mixed media on Indian watercolor paper  
*July 12, 1996, 1996*  
Mixed media on Indian watercolor paper  
*otherwise remembered*, 2001  
Mixed media on fabric and various joined papers  
*Untitled*, 2002  
Silverpoint on Magnani Incisioni paper  
*a practical unbelief*, 2006 (IMAGE 10)  
Rust, copper oxide, gesso, gouache, and acrylic  
on TGL handmade paper  
Gift of Steven Sorman in memory of Shelley Ross,  
class of 1968, and in honor of Sally Brody, class  
of 1954, and Janice Oresman, class of 1955

STARK, James. English, 1794–1859  
*Country Landscape*, n.d.  
Watercolor on thick, smooth, cream-  
colored paper  
The Gladys Engel Lang and Kurt Lang Collection

## Mobile Cabinets for Works on Paper

Part of the 2014–2015 reinstallation plan was the development of alternate exhibition strategies for SCMA’s 20,000 works of art on paper. SCMA’s holdings of prints, drawings, photographs, and illustrated books date from the 15th century to the present day and comprise 80 percent of the entire collection.

Works on paper can only be on view for short periods of time because they are subject to damage from exposure to light. To address these conditions, SCMA developed a system of mobile cabinets that can accommodate miniature installations of between five and ten works on paper. These cabinets, which may be moved throughout the galleries, provide opportunities for visitors to see works on paper in relation to paintings and sculpture in the permanent collection. They also provide flexibility for student-curated projects, such as *Now You See Me: The Relationship between the Printed and Painted Portrait*, a capstone exhibition organized by Museums Concentrator Janna Singer-Baefsky ’15 (see page 19). This cabinet, installed in the second floor permanent collection galleries, juxtaposed painted and mezzotint portraits to demonstrate how English artists used printmaking to accurately reproduce and circulate images of original oil paintings to a wide audience.



(top) Sir Joshua Reynolds. English, 1723–92.  
*Mrs. Nesbitt as Circe*, 1781. Oil on canvas.  
Gift of Dwight W. Morrow, Jr., Anne Morrow  
Lindbergh, class of 1928, and Constance  
Morrow Morgan, class of 1935

(bottom) Allen Jones. Irish, 1740–97.  
After Sir Joshua Reynolds. English, 1723–92.  
*Miss Kemble*, 1780s. Engraving and mez-  
zotint on paper. Purchased



STERNE, Maurice. American, 1877–1957  
*Sketch for the painting “Bali Girl,”* 1911–14  
Graphite on thin, brown paper  
The Gladys Engel Lang and Kurt Lang Collection

UNKNOWN. Japanese, Meiji period (1868–1912)  
*Amorous couple*, n.d.  
Pen, ink, and watercolor on silk, mounted  
on paper  
Gift of Adlyn Shannon Cook, class of 1949



11

UNKNOWN Monk. Chinese, 20th century  
*Mandala*, 2007 (IMAGE 11)  
Gouache and gold ink on paper, mounted  
on fabric  
Gift of Joan Lebold Cohen, class of 1954, and  
Jerome A. Cohen in honor of Joan’s 60th  
reunion, May 2014

VARLEY, John. English, 1850–1933  
*Isle at Vilaume*, n.d.  
Watercolor on medium weight, smooth, cream-  
colored paper mounted on board  
The Gladys Engel Lang and Kurt Lang Collection

VELDE, Charles W. Meredith van de.  
Dutch, 1818–98  
*Untitled [mountains and evergreens]*, n.d.  
Watercolor over graphite on lightweight, smooth,  
cream-colored paper  
The Gladys Engel Lang and Kurt Lang Collection

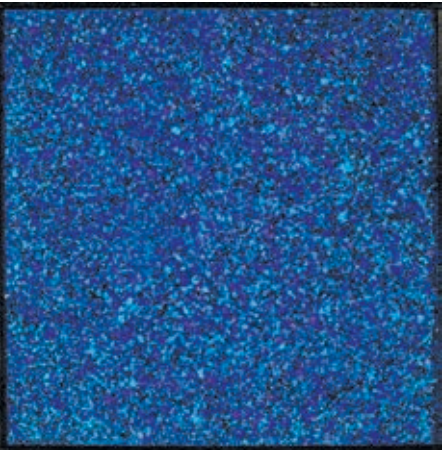
WARHANIK, Elizabeth. American, 1880–1968  
*Untitled [Flowers in Vase]*, n.d.  
Watercolor on thick, rough, white paper  
The Gladys Engel Lang and Kurt Lang Collection

WILLEY, Edith Maring. American, 1891–1984  
*Reflections*, n.d.  
Watercolor on medium thick, rough, white paper  
The Gladys Engel Lang and Kurt Lang Collection

WOODWARD, Eudoxia. American, 1919–2008  
*Daylilies*, n.d.  
Watercolor on thick, moderately textured, cream-  
colored watercolor paper  
Gift of Mary Shaw Newman, class of 1950

XIANG Guohua. Chinese, born 1984  
*Finity and Infinity—Structure of Apperceive*  
No. 1, 2007  
Pyrography incised rice paper  
Gift of Sean Zhang and Anna Zhu in honor of their  
daughter, Helen Zhang, class of 2015

PAINTINGS



12

BAUERMEISTER, Mary. German, born 1934  
*Punkte Ausgeglichen*, 1958 (IMAGE 12)  
Distemper on cloth  
Purchased with the Dorothy C. Miller, class of  
1925, Fund

DE FOREST, Lockwood. American, 1850–1932  
*Ramesseum at Thebes*, ca. 1876–79  
Oil on canvas  
Purchased with the Hillyer-Mather-Tryon Fund



13

ESQUIVEL, Alexis. Cuban, born 1968  
*Beijing World Park*, 2014 (IMAGE 13)  
Acrylic on linen  
Purchased

KAPPES, Alfred. American, 1850–94  
*Is This Life Worth Living?*, 1882  
Oil on canvas  
Purchased with the Kathleen Compton Sherrerd,  
class of 1954, Acquisition Fund for American Art

LOVERIDGE, Clinton. American, 1824–1915  
After CROPSEY, Jasper Francis. American,  
1823–1900  
*Landscape, after Cropsey’s American Harvesting*  
print, ca. 1851  
Gift of Lisa Bush Hankin, class of 1982, and  
Steven M. Hankin

MOUNT, Shepard Alonzo. American, 1804–68  
*Elizabeth Reeves Ford Mount*, 1864  
Oil on canvas  
Gift of Lisa Bush Hankin, class of 1982, and  
Steven M. Hankin



14

NEEL, Elizabeth. American, born 1975  
*The People The Park The Ornament*, 2013  
(IMAGE 14)  
Mixed media on canvas  
Gift of Anne Donovan Bodnar, class of 1978

PORTER, Fairfield. American, 1907–75  
*Still Life with Red Tablecloth*, 1968  
Oil on Masonite panel  
Gift of Susan S. Small (Susan Spencer,  
class of 1948)



15

SLOBODKINA, Esphyr. American, born Russia,  
1908–2002  
*Hinged Planes*, 1942 (IMAGE 15)  
Oil on board  
Gift of Elaine H. Finkelstein, class of 1951

STELLA, Joseph. American, born Italy, 1877–1946  
*Still Life with Putto and Figurines*, 1943  
Oil on canvas  
Gift of Doug Woodham and Dalya Inhaber

PHOTOGRAPHS

ABRAMOVIC, Marina. Serbian, born 1946  
*The Lovers*, 1988 (printed 1996)  
C-print and ink  
Gift of Rena G. Bransten, class of 1954



16

ATGET, Eugène. French, 1857–1927  
*Montmartre, Cabaret, rue St. Rustique*, ca. 1902  
(IMAGE 16)  
Gold-toned albumen print  
Purchased with funds from the  
Director’s Associates

BACK, Seung Woo. Korean, born 1973  
*Real World I #47*, 2006  
Lambda print  
Museum purchase with the Carroll and Nolen  
Asian Art Acquisition Fund  
*Real World I #55*, 2006  
Lambda print  
Purchased with the gift of Wan Kyun Rha Kim,  
class of 1960, and Andrew Byongsoo Kim

● BALTERMANTS, Dmitri. Russian, 1919–90  
Eighteen gelatin silver prints (printed 2003)  
*Battle for Kamenka Village, Near Moscow*, 1941  
*The Battle Awaits*, 1941–45  
*In the Foxholes*, 1941–45  
*In the Trenches*, 1941–45  
*From a Day of Grief, Kerch, Crimea*, 1942  
*Agfa, Berlin*, 1945  
*Downed German Plane, Breslau*, 1945  
*Fun Break at the Front on the March Toward*  
*Berlin*, 1945  
*Watching the Parade of German POWs,*  
*Moscow*, 1945  
*Chinese Army Assembles for Voroshilov and*  
*Mao, China*, 1957  
Gift of Nicole Moretti Ungar, class of 1982, and  
Jon Ungar

BÉCHARD, Henri. French, active 1860s–80s  
*Thébes. Temple de Ramesseum. Intérieure de la*  
*Salle Hypostile*, 1870s

Albumen print from wet collodion negative  
mounted on paperboard  
Purchased with the fund in honor of Charles Chet-  
ham, the Elizabeth Halsey Dock, class of 1933,  
Fund, and the Eva W. Nair, class of 1928, Fund

BING, Ilse. German, 1899–1998  
*Belle Vue*, 1935  
*Col de Vara*, 1935  
*Apartment Buildings Seen from Central Park,*  
*variation*, 1936  
*Central Park Bridge*, 1936  
*Ice Angel with Reflection*, 1952  
*Leaves on Street*, 1952  
*Window Balcony*, 1952  
*Trees and Lamp*, 1953  
*New York Washington Heights (Lonely Man)*, 1954  
*Snow in Spring*, 1956  
Vintage gelatin silver prints  
Gift of Nicole Moretti Ungar, class of 1982, and  
Jon Ungar

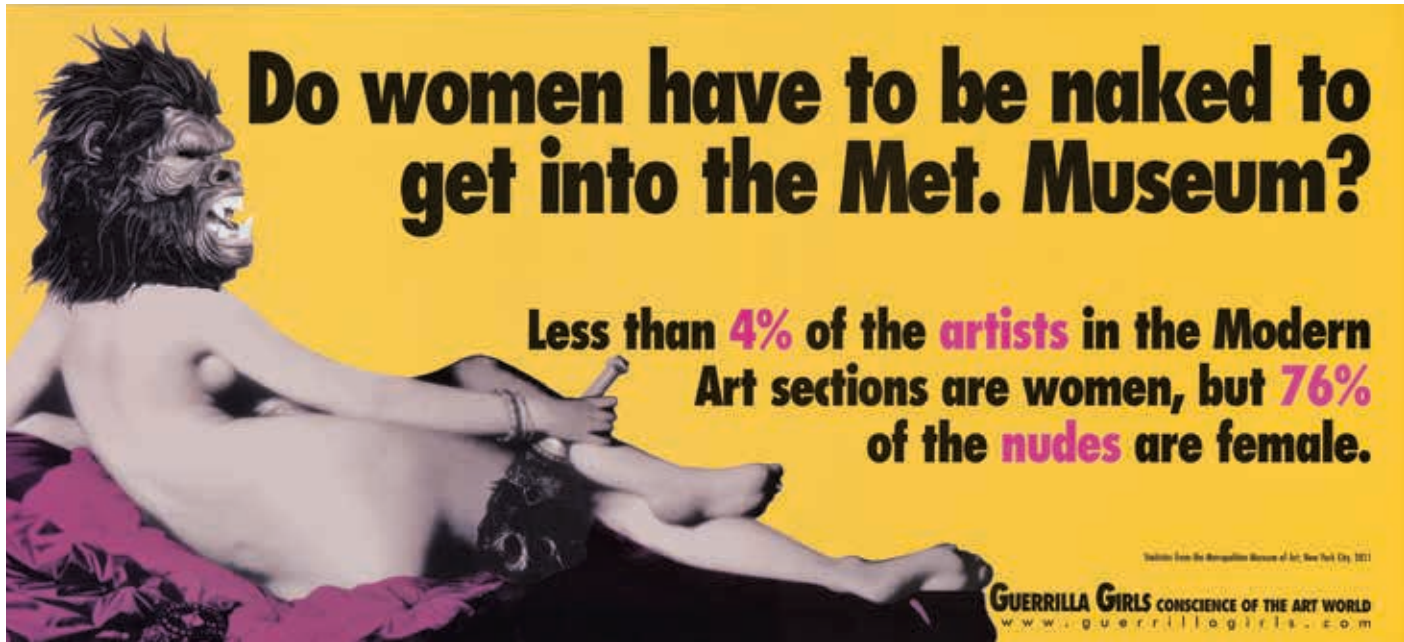
BRIDGES, Marilyn. American, born 1948  
*Temple 33 and Temple 20, Yaxchilan*, 1982  
*Huanchaco, Peru*, 1989  
*Teichos Dymaion, Greece*, 2004  
Gelatin silver prints  
Gift of Nicole Moretti Ungar, class of 1982,  
and Jon Ungar



17

CARTER, Keith. American, born 1948  
*Wax Boy with Turban*, 1995  
*Raven*, 1996  
*Bird Cage*, 1997  
*Cordes Roses*, 1997  
*Straw Hat*, 1997  
*Ship in the Sky*, 1997 (IMAGE 17)  
Gelatin silver prints  
Gift of Douglas M. Woodham and Dalya Inhaber





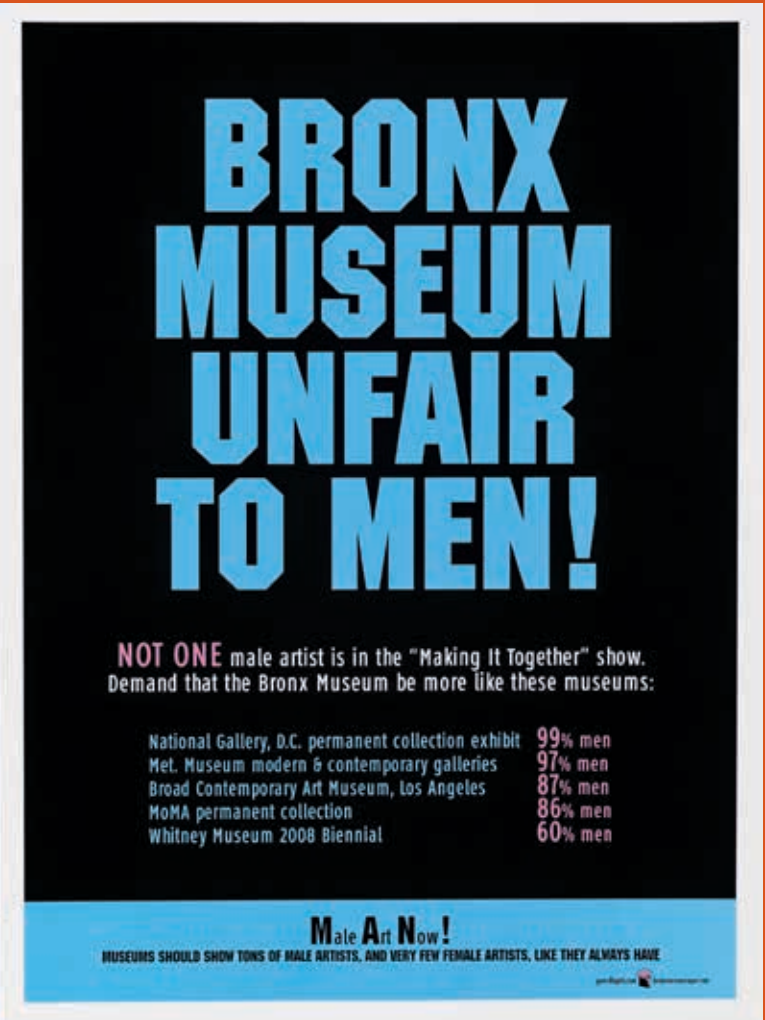
1

# The Guerrilla Girls

In 2014, the museum acquired 67 works made by the Guerrilla Girls between 1985 and 2012. These works use bold graphics, biting humor, and statistics to confront the variety of barriers faced by women in creative fields. This acquisition responded to Smith faculty and students who expressed the desire for increased representation of the work of feminist artists in the museum’s collection. There are now over 100 works on paper by the Guerrilla Girls in SCMA’s collection, and they are regularly used for classes in topics ranging from writing to the study of women and gender.

The founding of the group known as the Guerrilla Girls was prompted by the under-representation of women and artists of color in a 1985 Museum of Modern Art exhibition titled *An International Survey of Painting and Sculpture*. Group members assumed the names of dead women artists and wore gorilla masks in public, concealing their identities and focusing on issues of racism, sexism, and prejudice in the art world.

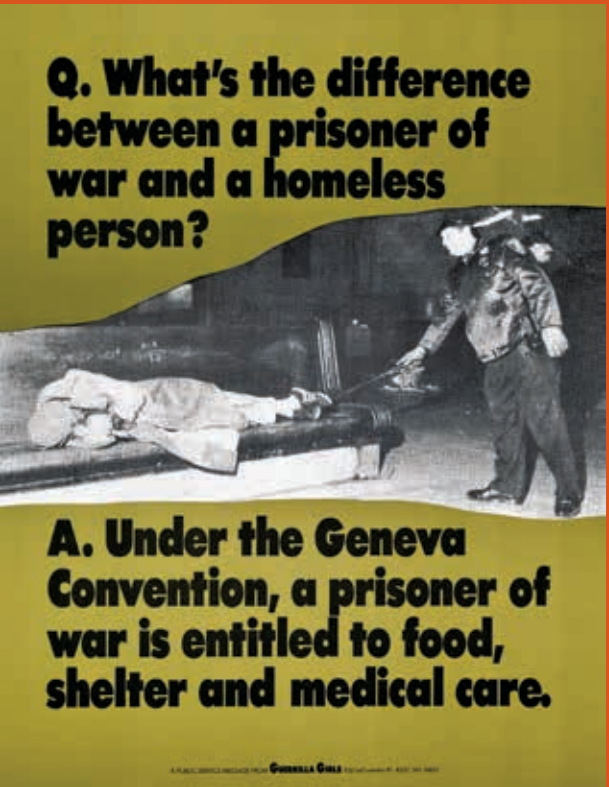
With a rotating active membership of more than 100 women, the Guerrilla Girls have produced posters, billboards, public actions, books, and other projects highlighting the ongoing battle for equality in the art world and other creative fields, such as film. In addition, they tackle issues including reproductive rights, rape, poverty, and war.



2



5



3



4

- 1 Do Women Have to be Naked to Get Into the Met. Museum?, 2012
- 2 Bronx Museum Unfair to Men, 2008
- 3 What's the Difference Between a Prisoner of War and a Homeless Person?, 1991
- 4 Oh! The Joys of Being a Woman Playwright!, 1999
- 5 Women in America Earn only 2/3 of What Men Do., 1985

All artworks by Guerrilla Girls. American, 20th–21st centuries. Offset lithographs and inkjet prints printed in black on medium weight, smooth, white paper. Purchased with the Josephine A Stein, class of 1927, Fund in honor of the class of 1927





18

CARTIER-BRESSON, Henri. French, 1908–2004  
*Four tuxedoed men with heads bowed in prayer, USA*, ca. 1950  
*Untitled* [Older Ladies in Park], USA, ca. 1955  
USA, Texas, 1957 (IMAGE 18)  
*Photography exhibition opening, USA*, ca. 1960  
*Men reading paper in park, Quebec*, 1965  
*Mother straightening son's sailor outfit, Quebec*, 1967  
Vintage ferrotyped gelatin silver prints  
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar



19

FINK, Larry. American, born 1941  
Ten images (printed 1983)  
*Peter Beard and Friends, East Hampton*, August 1976  
*Russian Ball, New York City*, November 1976  
Two images from Studio 54, New York City, May 1977  
*Oslin's Graduation Party, PA*, June 1977  
*New York City, Regine's*, May 1977  
*Dance, American Legion, Bangor*, March 1979  
*Allentown, PA, Fair*, 1980 (IMAGE 19)  
Three images from Pat Sabatine's Eleventh Birthday Party, April 1980

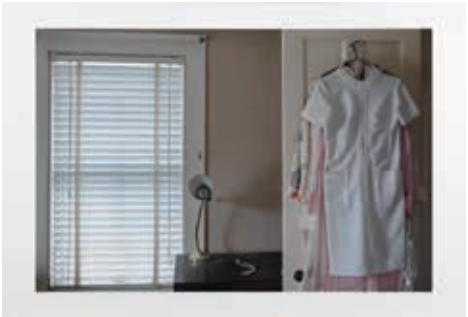
Gelatin silver prints  
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

● FREED, Leonard. American, 1929–2006  
*Worker blows horn, as telephone lines are fixed underground, Amsterdam, Holland*, 1958  
*Bedouin children reading, sisters mind sheep, Negev, Israel*, 1962  
*Bridge construction outside of Tel Aviv, Israel*, 1968  
*Gay man playing the piano with sign that says, "Gay is Good," New York City*, 1970  
*Men resting and embracing at a gay pride demonstration, New York City*, 1970  
*Youth is arrested by police during a draft protest, New York City*, 1970  
*Transvestite couple at artist's party in Soho, New York City*, 1971  
*Religious Marshav political meeting, Jerusalem, Israel*, 1972  
*Woman used to free speech, once out of Bangladesh villages, London, England*, 1973  
*Mostly small town teenage runaways...*, 1976  
Vintage gelatin silver prints  
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar



20

HARA Mikiko. Japanese, born 1976  
*Untitled* from *Primary Speaking*, 1999  
*Still from These Are Days*, 2009 (IMAGE 20)  
C-prints  
Museum purchase with the Carroll and Nolen Asian Art Acquisition Fund



21

KIMBALL, Justin. American, born 1961  
*Circle Street, Kingston*, 2013  
*Federal Street*, 2013  
*Mount View Road*, 2013 (IMAGE 21)  
*Warner Avenue*, 2013  
C-prints  
Gift of Jeanne and Richard S. Press  
● LYON, Danny. American, born 1942  
Six images from *Bikeriders* (printed 2008)  
*Route 90, Alabama*, 1964  
*Jack, Chicago*, 1965  
*Corky and Funny Sonny, Chicago*, 1966  
*Dave and Rawhide (Columbus Outlaws), Elkhorn, Wisconsin*, 1966  
*Memorial Day Run, Milwaukee*, 1966  
*Zipco, Elkhorn, Wisconsin*, 1966  
Twenty-three images from *Conversations with the Dead*, 1968–69 (printed 2011)  
*Aaron Evert Jones, Jr. Age 18, six years theft...*  
*Billy McClune at the Wynne Treatment Center*  
*Boss*  
Gelatin silver prints  
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

MARKOV-GRINBERG, Mark. Russian, 1907–2006  
*Biplanes, First Aviation Parade, Tushina Airbase*, 1933 (printed later)  
Ferrotyped gelatin silver print  
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

MARVILLE, Charles (Charles-François Bossu). French, 1813–79  
*Rue du clos-Bruneau de la rue des Ecoles (percement de la rue des Ecoles)*, 1865–69  
Albumen print from wet collodion negative  
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

MEYEROWITZ, Joel. American, born 1938  
*Dorsch Electric, St. Louis*, 1978  
Two untitled images from *Bay Sky Series*, 1984

NYC Easter, 1984  
*Pittsburgh*, 1984  
Three untitled images from *Bay Sky Series*, 1985  
*Provincetown, Bay Sky Series*, 1985  
*Porch, Rockport, MA*, 1986  
Vintage chromogenic contact prints  
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

NISHINO Sohei. Japanese, born 1982  
*Diorama Map Tokyo*, 2014  
Light jet print  
Purchased with gifts in honor of Samuel C. Morse, Curatorial Consultant for Asian Art, 2000–15

NORMAN, Dorothy. American, 1905–97  
*Church, Falmouth, Cape Cod*, 1933  
*Crowded saint*, 1933  
*Climbing vine*, ca. 1936  
*Cloud formations and tree branches at sunset*, 1936  
*Roses, Woods Hole*, 1936  
*Telephone wires, trees and clouds*, 1936  
*Gravestones, Cape Cod*, 1937  
Gelatin silver prints  
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar



22

O'GRADY, Lorraine. American, born 1934  
4 photographs from *Art Is*, 1983 (printed 2009)  
*Art Is...*(Cop Framed)  
*Art Is...*(Star East Monuments)  
*Art Is...*(Troupe with Mlle. Bourgeoise Noire)  
*Art Is...*(Women in Crowd Framed) (IMAGE 22)  
C-prints  
Purchased with the Dorothy C. Miller, class of 1925, Fund

PARKER, Ann. American, born 1934  
*Seven Scarecrows* from *Four Cultures*, ca. 1978  
C-prints  
Gift of Elaine H. Finkelstein, class of 1951

PURCELL, Rosamond. American, born 1942  
*The Field of the Cloth of Gold*, from *Landscapes of the Passing Strange*, 2010

Inkjet printed on thick, slightly textured, white paper  
Transferred from Smith College Ruth Mortimer Rare Book Room

SANDER, August. German, 1876–1964  
*The Dadaist Raoul Hausmann, posing*, 1930 (printed 1974)  
Gelatin silver print  
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar

STRUSS, Karl. American, 1866–1981  
*Untitled* (*Grand Canyon and tree shadows*), n.d.  
*Untitled* (*Pines and canyon*), n.d.  
*Untitled* (*Stone gateway*), n.d.  
*Untitled* (*Sunbeam on Grand Canyon*), n.d.  
Vintage gelatin silver prints  
*Five Islands Maine*, 1910  
Vintage platinum print  
*Tree with three branches*, 1911  
*Paget Shoreline*, 1912  
Vintage gelatin silver prints  
*Nude draped in gauze, plate 32* from the series "Series, *The Female Figure*," 1917  
Hess-lves color print, tipped to mount  
Gift of Nicole Moretti Ungar, class of 1982, and Jon Ungar



23

UNKNOWN (known as Giraudon's Artist)  
French, 19th century  
*Female peasant holding a small animal*, late 1870s (IMAGE 23)  
*Shepherdess resting on a fallen bush*, late 1870s  
*Shepherdess under a tree with two sheep*, late 1870s  
*Two female peasants, one riding a donkey*, late 1870s

Two women standing with baskets and dog, late 1870s  
Albumen prints from wet collodion negatives  
Gift of Charles Isaacs and Carol Nigro



24

WEBB, Todd. American, born 1958  
*2nd Avenue at 51st Street, New York*, 1946  
Vintage gelatin silver print  
Purchased with the Katharine S. Pearce, class of 1915, Fund  
*Fulton and Front Street, New York*, 1946  
*Pearl Street South from Fulton Street*, 1959  
Vintage gelatin silver prints  
Purchased with the fund in honor of Charles Chetham  
*Washington Street, NY (Blue Star Luncheon)*, 1959 (IMAGE 24)  
Vintage gelatin silver print  
Gift of Elizabeth Evans Hunt



25

WILLIS, John. American, born 1958  
*The Mass Gravesite at Wounded Knee, from The Massacre of 1890*, 2002  
*Vern Sitting Bear and His Niece's Pet Wolf, Pine Ridge Reservation, SD*, 2004  
*Allen Housing, Pine Ridge Reservation, SD*, 2005  
*Victoria Chipps, of the Horn Chipps lineage of Medicine Men, on her nineteenth birthday with her great-granddaughter, Wanblee Housing Pine Ridge Reservation, SD*, 2005 (IMAGE 25)  
Gelatin silver prints  
Gift of Jeanne and Richard S. Press



YOUNG, Tom. American, born 1958  
Four images from *Timeline*  
*History Lesson*, 2009  
*Shadows*, 2009  
*When I Close My Eyes*, 2009  
*Holding Tight*, 2010  
Archival inkjet prints  
Gift of Jeanne and Richard S. Press

PRINTS

AVERY, Eric. American, born 1948  
*Escape*, 1992–93 (printed 2013)  
Woodcut and linocut printed in red and black on medium weight, slightly textured, white paper  
Gift of the artist

BASKIN, Leonard. American, 1922–2000  
*Jacques Gamelin from Laus Pictorum, Portraits of Nineteenth Century Artists*, 1969  
Wood engraving printed in black on medium thick, moderately textured, cream-colored Strathmore paper  
Gift of Judith Elizabeth Gessner, class of 1982

BECKMANN, Max. American, born Germany, 1884–1950  
*Kinder am Fenster*, 1922  
Drypoint printed in black on moderately thick, slightly textured, beige-colored paper  
Gift of Celia Gilbert, class of 1954, and Walter Gilbert

BEERMAN, Miriam. American, born 1923  
*Untitled from Faces*, n.d.  
Drypoint printed in black on medium thick, moderately textured, cream-colored paper  
Gift of William B. Jaffe

BEWICK, Thomas. British, 1753–1828  
*The Remarkable Kyloe Ox*, 1790  
Engraving printed in black on thin, slightly textured, cream-colored paper  
Gift of Celia Gilbert, class of 1954, and Walter Gilbert

CELMINS, Vija. American, born 1939  
*Black and White Diptych*, 2010  
Mezzotint and aquatint printed in black on Magnani Pescia Satinato bright white paper  
Purchased in honor of Jane Chace Carroll, class of 1953, for her service as Chair of the Museum Visiting Committee, 2012–14

CHAGOYA, Enrique. American, born Mexico, 1953  
*La Bestia's Guide to the Birth of the Cool*, 2014

Ten-color lithograph with chine collé and gold metallic powder on handmade Amate paper  
Purchased with the Elizabeth Halsey Dock, class of 1933, Fund

COLE, Willie. American, born 1955  
*Man, Spirit, Mask*, 1999  
*Man*: Photo etching, embossing, and hand coloring on medium thick, moderately textured, cream-colored paper  
*Spirit*: Screenprint with lemon juice and scorching with hand-applied heat gun on medium thick, moderately textured, white paper  
*Mask*: Photo etching and woodcut on medium thick, moderately textured, cream-colored paper  
Purchased with the Dorothy C. Miller, class of 1925, Fund

CORNELL, Joseph. American, 1903–72  
*Hôtel du Nord*, 1972  
Screenprint in color on thick, slightly textured, beige paper  
Gift of Janice Carlson Oresman, class of 1955



26

DIEBENKORN, Richard. American, 1922–93  
*Colored Landscape*, 1969 (IMAGE 26)  
Six-color lithograph on German etching paper  
Gift of Donna Kargman Donaghy, class of 1959, and Walter E. Donaghy

EISEN Keisai. Japanese, 1790–1848  
*Gentle Looking/Boats of the River at Tsukuda Shinchi from Twelve Views of Modern Beauties*, ca. 1822  
Woodcut printed in color on lightweight, slightly textured, cream-colored, Asian paper  
Gift of Adlyn Shannon Cook, class of 1949

FERRIS, Edythe. American, 1897–1995  
*City Hall, Night*, 1940s  
Woodcut printed in color on thin, moderately textured, white, Asian paper  
Gift of Janice Carlson Oresman, class of 1955



27

FORD, Walton. Born 1960  
*Benjamin's Emblem*, 2000 (IMAGE 27)  
Hard- and soft-ground etching, aquatint, spitbite, and drypoint printed in color on Somerset Satin paper  
Printed by Peter Pettengill, Wingate Press, Hinsdale, NH  
Purchased with the Carol Ramsay Chandler Fund

GARCIA-PONCE, Fernando. Mexican, 1933–87  
*Composición 14*, 1972  
Lithograph printed in color on medium thick, slightly textured, beige paper  
Gift of Anna Hanchett



28

GERICAULT, Théodore. French, 1791–1824  
*The French Farrier*, 1821 (IMAGE 28)

Lithograph printed in black on medium thick, slightly textured, cream-colored paper  
Gift of Celia Gilbert, class of 1954, and Walter Gilbert

GRAVES, Nancy. American, 1939–95  
*Explicate Unfolded Order*, 1989  
Eight-color screenprint on Stonehenge warm white paper with hand applied glitter  
Gift of Elaine H. Finkelstein, class of 1951

GREENBAUM, Joanne. American, born 1953  
*Untitled*, 2004  
Liftground aquatint printed in color on thick, moderately textured white paper  
Purchased with the Carol Ramsay Chandler Fund



29

● GUERRILLA GIRLS. American, 20th–21st centuries  
*How Many Women Artists Had One Person Exhibitions in NYC Art Museum Last Year?*, 1985  
*John Russell Thinks Things Are Getting Better For Women Artists*, 1985  
*These Critics Don't Write Enough About Women Artists*, 1985  
*These Galleries Show No More Than 10% Women Artists or None at All*, 1985  
*Women in America Earn only 2/3 of What Men Do*, 1985  
*Guerrilla Girls Hits List*, 1986  
*Hidden Agender/Passing the Bucks*, 1986 (IMAGE 29)  
*It's Even Worse in Europe*, 1986  
*Only 4 Commercial Galleries in N.Y. Show Black Women*, 1986  
*Supreme Court Justice Supports Right to Privacy for Gays and Lesbians*, 1986  
Offset lithographs and inkjet prints, 1985–2012  
Purchased with the Josephine A. Stein, class of 1927, Fund in honor of the class of 1927

JACKSON, Alexander Brooks. American, 1925–81  
*Sky Watchers*, 1962  
Woodcut printed in black on thin, cream-colored, Asian paper  
Gift of Adlyn Shannon Cook, class of 1949



30

KATZ, Alex. American, born 1927  
*Brisk Day I*, 1990 (IMAGE 30)  
Aquatint printed in color on paper  
Purchased in honor of Jane Chace Carroll, class of 1953, for her service as Chair of the Museum Visiting Committee, 2012–14

KRUGER, Barbara. American, born 1945  
*Image World*, 1989  
Screenprint in black and red on medium weight, smooth, white paper  
Anonymous gift in honor of Grai St. Claire Rice



31

KUSHNER, Robert. American, born 1949  
*O Aloe XXIV Hogarth II*, 2014 (IMAGE 31)  
Sugarlift aquatint monoprint on antique collaged paper mounted on Rives BFK  
Gift of Robert Kushner, through the Smith College Print Workshop

LEPAPE, Georges. French, 1887–1971  
*Les Chose de Paul Poiret–The Parrot*, 1911  
*Le Mirror Rouge*, 1919  
Pochairs in nine colors on lightweight, smooth, cream-colored paper  
Gift of Celia Gilbert, class of 1954, and Walter Gilbert

LOBDELL, Frank. American, 1921–2013  
*3EP No. 2*, 1981  
Hard-ground etching and aquatint printed in black on medium thick, moderately textured, white paper  
*Kelso No. 17*, 1987  
Hard- and soft-ground etching with aquatint, spit bite, and burnishing on BFK Rives paper  
*Kelso No. 27*, 1989  
Hard-ground etching with aquatint, and burnishing on BFK Rives paper  
*Kelso No. 46*, 1992  
Hard-ground etching with aquatint, sugar lift, and burnishing on BFK Rives paper  
*Kelso No. 50*, 1992  
Aquatint, soft-ground etching, sugar lift, and burnishing on BFK Rives paper  
Gift of The Frank Lobdell Trust

MANET, Édouard. French, 1832–83  
*Portrait of the Writer Charles Baudelaire en profil au Chapeau*, ca. 1867  
Etching printed in black on medium-weight, slightly textured, light blue paper  
Gift of Celia Gilbert, class of 1954, and Walter Gilbert

MANGOLD, Robert. American, born 1937  
*Curved/Plane Figure I*, 1994  
Diptych of etching, soft ground, and aquatint printed in grey and black on thick, rough, cream-colored paper  
Gift of Peggy McNeil Boyer, class of 1958, and John Boyer

MANGOLD, Sylvia Plimack. American, born 1938  
*Hazel Boyd Eureka*, 1997  
Color intaglio on thick, moderately textured, white paper  
Gift of the Mount Holyoke College Printmaking Workshop

MARISOL (Marisol Escobar). American, born 1930  
*Chief Joseph*, 1980  
Lithograph printed in color on thick, slightly textured, cream-colored paper  
Printed and published by Styria Studio, New York  
Gift of Janice Carlson Oresman, class of 1955





(top) Sohei Nishino. Japanese, born 1982. *Diorama Map—Tokyo*, 2014. Light jet print. Purchased with gifts in honor of Samuel C. Morse, Curatorial Consultant for Asian Art, 2000–15. © Sohei Nishino

(bottom, two images) Sohei Nishino. Japanese, born 1982. *Diorama Map—Tokyo* (details), 2014

## Sohei Nishino

Sohei Nishino's *Diorama Map—Tokyo* represents Tokyo with a collage of thousands of images he took as he explored the city. Some were shot at street level; others look down on the city's avenues, alleyways, and train lines from high-rise buildings. Recently the artist expanded his project to include other major urban centers around the globe. In *Diorama Map—Tokyo* the physical features of the city appear in close approximation to their actual location; however, the effect is extremely disconcerting as Nishino fractures the topography and adds radical shifts in scale. He provides his viewers with clear images of many recognizable monuments—Tokyo Sky Tree, Meiji Shrine, Tokyo Tower, and Rainbow Bridge at the mouth of the Sumida River—but the overall effect is of a series of fragmented views, not unlike what one experiences moving through the city's urban spaces. The single image is a record of days of photographing. In some places high-rise buildings merge together in rows, while elsewhere street signs are easily readable. The diorama also collapses time; night and day are both present simultaneously. *Diorama Map—Tokyo* was featured in the Fall 2015 exhibition *Dislocation | Urban Experience: Contemporary Photographs from East Asia* and was purchased for the collection with gifts honoring Samuel C. Morse. Morse, the Howard M. and Martha P. Mitchell Professor of the History of Art and Asian Languages and Civilizations at Amherst College, served as SCMA's Curatorial Consultant for Asian Art from 2000 to 2015, and in this capacity he curated exhibitions and installations on Asian art, and shepherded the gifts of many outstanding works into the museum's permanent collection.



32

- MOSER, Barry. American, born 1940  
*Une Ecraseuse (Bug Crusher)*, 1967  
Wood engraving printed in black on medium weight, smooth, white paper
- Une Ecraseuse (Bug Crusher)*, 1969  
Monotype on thin, lightly textured, yellow paper
- Raven*, 1969  
Wood engraving printed in black on medium thick, slightly textured, cream-colored, Asian paper
- William Morris*, 1969  
Etching printed in black on medium thick, rough, cream-colored paper
- Ben Shahn*, 1971  
Wood engraving on medium weight, smooth, off-white paper
- Demonic Head*, 1971  
Wood engraving printed in black on medium thick, smooth, cream-colored paper
- Self-Portrait as a Jew*, 1971 (IMAGE 32)  
Wood engraving printed in black on Eijyo paper
- Homage to Mondrian*, 1972  
Wood engraving printed in black on thin, slightly textured, cream-colored paper
- Madeline's Bouquet*, 1972  
Wood engraving printed in green, black, and yellow, on Japanese etching paper
- Rutting Satyr*, 1973  
Wood engraving printed in redbrown on medium thick, slightly textured, off-white paper
- Gift of Elizabeth O'Grady and Jeffrey P. Dwyer



33

- MOTHERWELL, Robert. American, 1915–91  
*Rite of Passage II*, 1980 (IMAGE 33)  
Lithograph printed in black on red TGL hand-made paper
- Printed and published by Tyler Graphics, Mount Kisco, NY
- Gift of Peggy McNeil Boyer, class of 1958 and John Boyer



34

- MUTU, Wangechi. Kenyan, born 1972  
*Second Born*, 2013 (IMAGE 34)  
24 karat gold, collagraph, relief, digital printing, collage, and hand coloring on thick, smooth, white paper
- Printed and published by Pace Editions, New York
- Purchased

- NEGRET, Edgar. Colombian, 1920–2012  
*Untitled*, 1970s  
Screenprint in color on thick, slightly textured, beige paper
- Gift of Anna Hanchett

- OPPENHEIM, Dennis. American, 1938–2011  
*A Device for Converting a Chilling Underground Wind into a Memory*, 1980  
Lithograph printed in color on medium thick, smooth, white paper
- Gift of Anne Donovan Bodnar, class of 1978

- PITTERI, Marco Alvise. Italian, 1702–86  
Two images from *Receuil d'estampes d'après les plus célèbres tableaux de la Galerie Royale de Dresde*, 1753  
*The Apostle Peter being freed from prison by the Angel*  
*Saint Francis and the Angel*  
Copperplate engravings printed in black on thick, slightly textured, white paper
- Gift of James A. Bergquist in honor of his daughter Echo Bray Bergquist, class of 2008



35

- PURYEAR, Martin. American, born 1941  
*Diallo*, 2013 (IMAGE 35)  
Open-bite etching, aquatint, drypoint, and soft-ground etching printed on Rives BFK paper
- Printed and published by Paulson Bott Press, Berkeley, CA
- Purchased with the gift of Rena G. Bransten, class of 1954, and the gift of the Fred Bergfors and Margaret Sandberg Foundation





36

SINGH, Arpita. Indian, born 1947  
*I Could See London Through Clouds*, 2007  
(IMAGE 36)  
*This Could be Us, You, or Anybody Else*, 2007  
Etching and aquatints printed in color on heavy-weight, slightly textured, white paper  
Gift of Bridget Moore, class of 1979

SMITH, Kiki. American, born Germany, 1954  
*Untitled*, 2004  
Inkjet print on medium weight, slightly textured, white paper  
Gift of Anne Donovan Bodnar, class of 1978  
*Me and the Ear*, 1997  
Linocut printed in color on thin, slightly textured, beige paper  
Gift of Janice Carlson Oresman, class of 1955

● SORMAN, Steven. American, born 1948  
*sandstone*, 1976  
Drypoint, woodcut, and watercolor on Uwa paper  
*according to what plan*, 1978  
Mezzotint and drypoint on Rives paper  
*the first buildings project according to what plan*, 1978  
Etching, lithograph, and collage on Sekishi, Japan dyed and Kochi papers (diptych)  
*inside outside (a difference in ages)*, 1980  
Lithograph, woodcut, and collage on various joined papers  
*what this is (come in)*, 1980  
Etching, aquatint, watercolor, and color pencil on Bodleian paper  
*a letter from Matisse*, 1982  
Lithograph, collage, monotype, and wood stamping on Japanese etching paper  
*my brother and his problems*, 1983

Lithograph and collage on Japan paper  
*right about here*, 1984  
Monoprint (lithograph), collage, and oil pastel on John Koller papers  
*trees blowing and blowing like arms akimbo*, 1984  
Linocut, etching, woodcut, collage, and hand painting on TGL handmade paper  
*wherein you are outside of which*, 1986  
Lithograph, collage, and oil stick on Chiri paper  
Gift of Steven Sorman, in memory of Shelley Ross, class of 1968, and in honor of Sally Brody, class of 1954, and Janice Oresman, class of 1955

UNKNOWN. Japanese, 20th century  
*Amorous Couple*, ca. 1910  
Woodcut printed in color on lightweight, smooth, cream-colored, Asian paper  
Gift of Adlyn Shannon Cook, class of 1949

UNKNOWN. Japanese, 19th century  
*Anatomical design*, ca. 1850s  
Woodcut printed in color on lightweight, smooth, cream-colored, Asian paper  
Gift of Adlyn Shannon Cook, class of 1949

UNKNOWN. Japanese, 20th century  
*Untitled [Young woman reading Shunga]*, ca. 1920  
Woodcut printed in color with mica on lightweight, smooth, cream-colored, Asian paper  
Gift of Adlyn Shannon Cook, class of 1949

● VARIOUS ARTISTS  
701 prints in all media by American, Austrian, Australian, Canadian, Chinese, Czechoslovakian, Danish, Dutch, English, French, German, Russian, Scottish, Swedish, Swiss, and Welsh artists made between the 17th and 21st centuries.  
The Gladys Engel Lang and Kurt Lang Collection (see p. 34)

WATANABE, Sadao. Japanese, 1913–96  
*Untitled [six figures with halos]*, 1960  
*Christ Carrying the Cross*, 1971  
Stencils printed in color on Kozo paper  
Gift of Dr. Bonita Franklin, class of 1969, and Stephen P. Kramer

WHISTLER, James Abbott McNeill. American, 1834–1903  
*The Little Nude Model, Reading*, 1889–90  
Lithograph printed in black on thin, cream-colored, laid paper  
Gift of Adlyn Shannon Cook, class of 1949

## SCULPTURE



37

BANERJEE, Rina. Indian; lives and works in New York, born 1963  
*Untitled*, ca. 2000 (IMAGE 37)  
Mixed media, with feathers, fur, and fabric  
Gift of Louise Eliasof, class of 1987, and James Sollins

BROCKMANN, Ruth. American, 1955–2013  
*Mask*, n.d.  
Kiln-formed glass  
Gift of Elaine H. Finkelstein, class of 1951

CLIBANOFF, Lynne. American, born 1944  
*Middle Age*, 1984  
Painted wood  
Gift of Elaine H. Finkelstein, class of 1951

COHEN, Carol. American, born 1939  
*The Pitcher Dreams of Pouring*, 1990  
Thirty-three pieces of painted glass  
Gift of Elaine H. Finkelstein, class of 1951



38

FRANK, Mary. American, born 1933  
*Arches and Figures*, n.d. (IMAGE 38)  
Ceramic  
Gift of Elaine H. Finkelstein, class of 1951

HELD, Nancy. American, born 1945  
*Untitled*, n.d.  
Polychrome ceramic  
Gift of Elaine H. Finkelstein, class of 1951



39

LASCH, Pat. American, born 1944  
*Cake*, n.d. (IMAGE 39)  
Acrylic and wood, glass mirror, and Plexiglas  
Gift of Elaine H. Finkelstein, class of 1951

LUTZ, Winifred. American, born 1942  
*Each Takes Its Shape from What It Stands Between*, 1982  
Paper, bark, and wood  
Gift of Elaine H. Finkelstein, class of 1951

McCOY, Ann. American, born 1946  
*Lion Goddess Procession*, ca. 1985  
Polychrome bronze  
Gift of Elaine H. Finkelstein, class of 1951

SCHECHET, Arlene. American, born 1951  
*Buddha*, 1999  
Polychrome plaster  
Gift of Elaine H. Finkelstein, class of 1951

SEIDEN, Katie. American, 20th century  
*Recall (The Drunk Drivers)*, n.d.  
Mixed media assemblage in ceramic cake form  
Gift of Elaine H. Finkelstein, class of 1951



40

UNKNOWN. Chinese, Tang dynasty (618–907 C.E.)  
*Standing Tomb Figure*, n.d. (IMAGE 40)  
Ceramic with traces of polychrome  
Gift of Christine von Goeben Curtis, class of 1951, and John R. Curtis, Jr.

## VIDEO & NEW MEDIA

KIMSOOJA. Korean, born 1957  
*A Beggar Woman—Cairo*, 2000–2001  
Single-channel video  
Duration: 8 minutes, 52 seconds  
Purchased with the gift of Jungkoo An and Ae Young Han in honor of their daughter, Sabina An, class of 2016; an anonymous gift; and funds from the Contemporary Associates



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SCHEMA 2014/15

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(below, left to right) Emma Cantrell; Louise Martindell with members; Henriette Kets de Vries and Dance Professor Emerita Susan Waltner; Dave Andrews; installation crew; Gina Hall; Charlene Shang Miller and Second Friday participants



BACK COVER (left to right) David Dempsey and installation crew stretching the Stella painting; SMEs at Family Day; artist Mary Bauermeister; SME and young visitor in a gallery; (top to bottom) guests at Christ Gallery dedication festivities; young visitor in a gallery; Emma Cantrell presenting a Members' gallery talk



SMITH COLLEGE  
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